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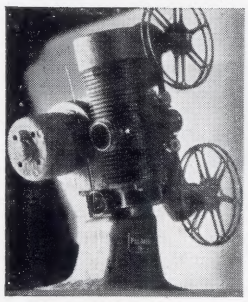

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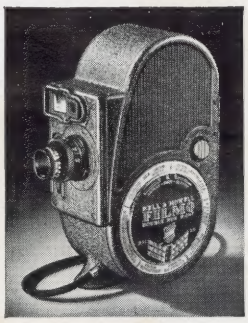

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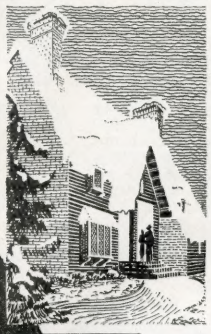

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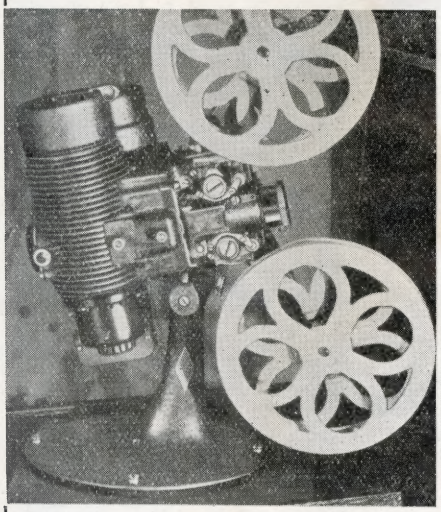

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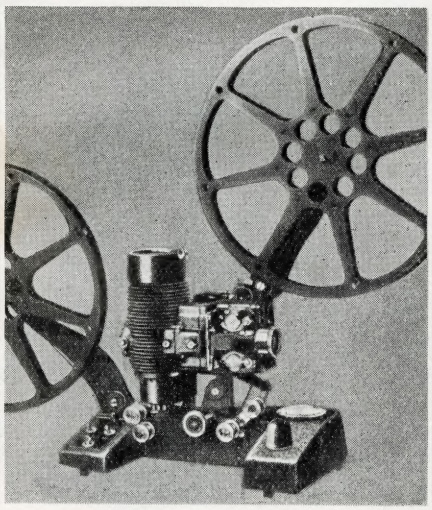

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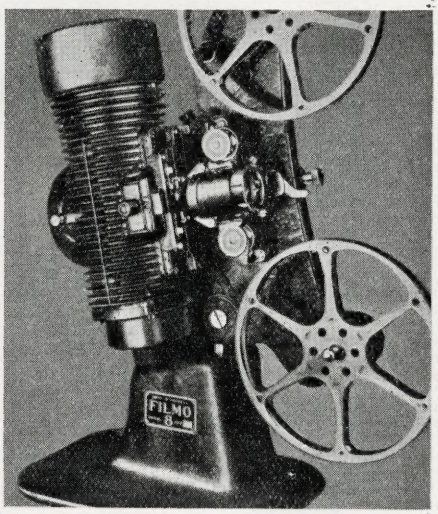

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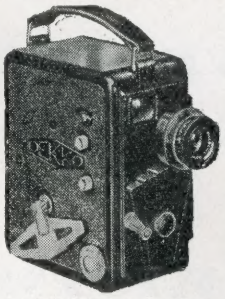

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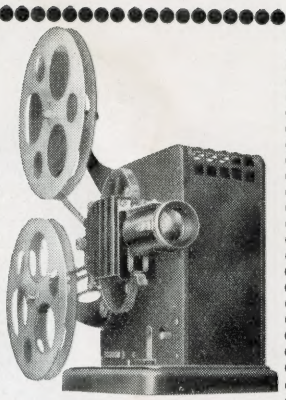

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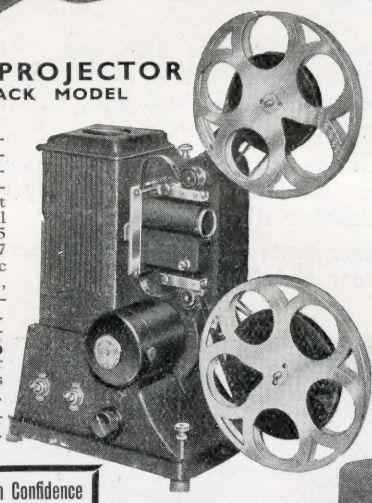

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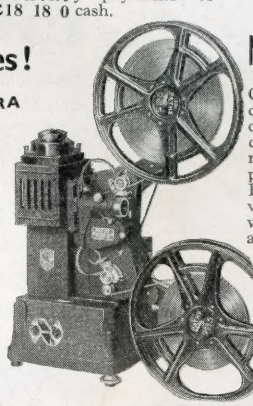

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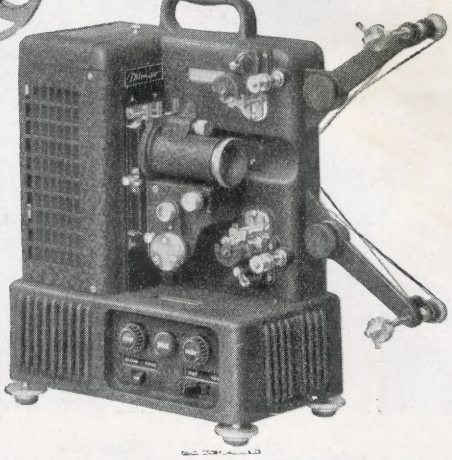

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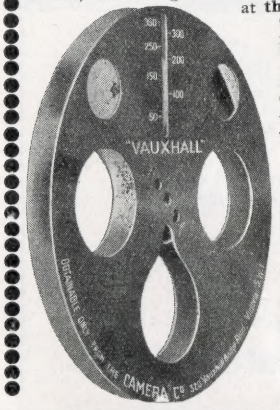

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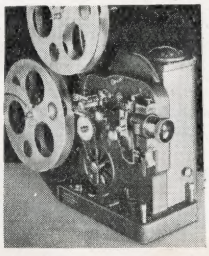

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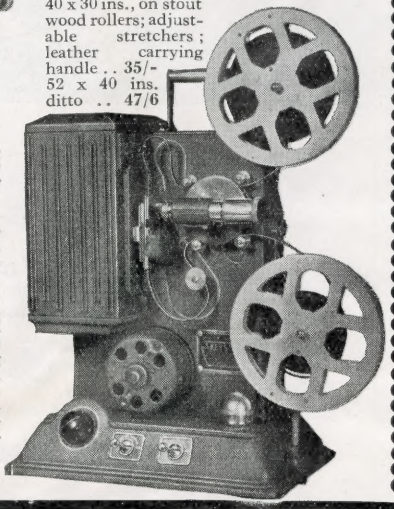

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AMATEUR CINE WORLD

Devoted to the interests of Amateur Cinematographers throughout the World

VOL. IV. JANUARY, 1938 No. 10

PUBLISHED DECEMBER 16TH

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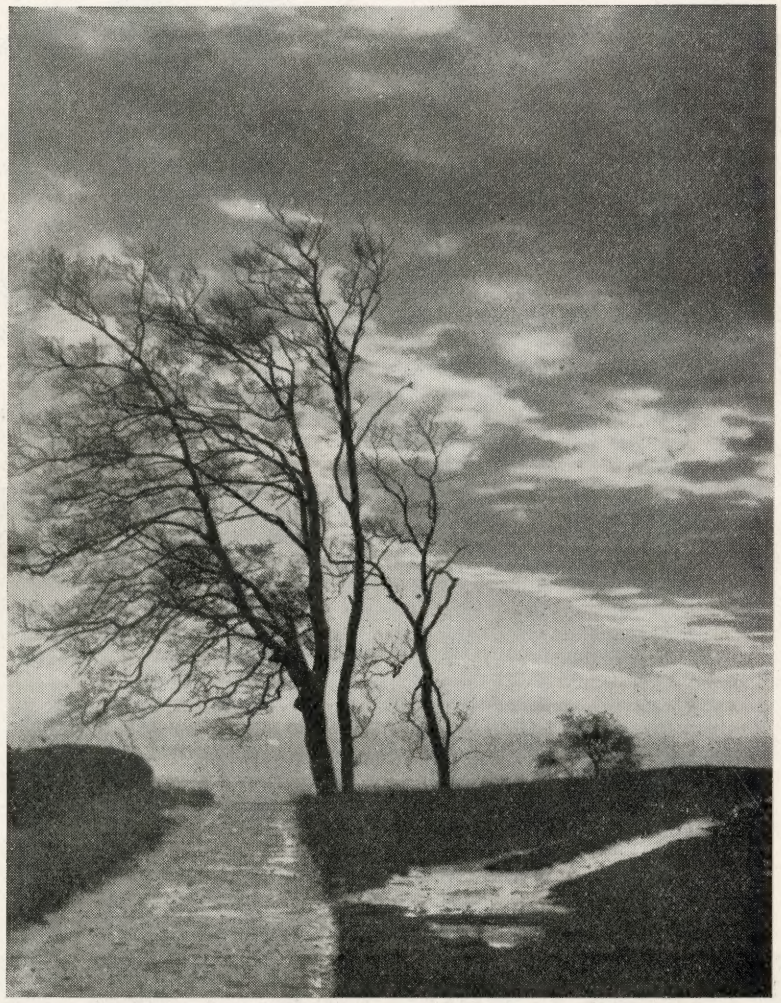

There's cine material in the rain and windswept winter landscape.

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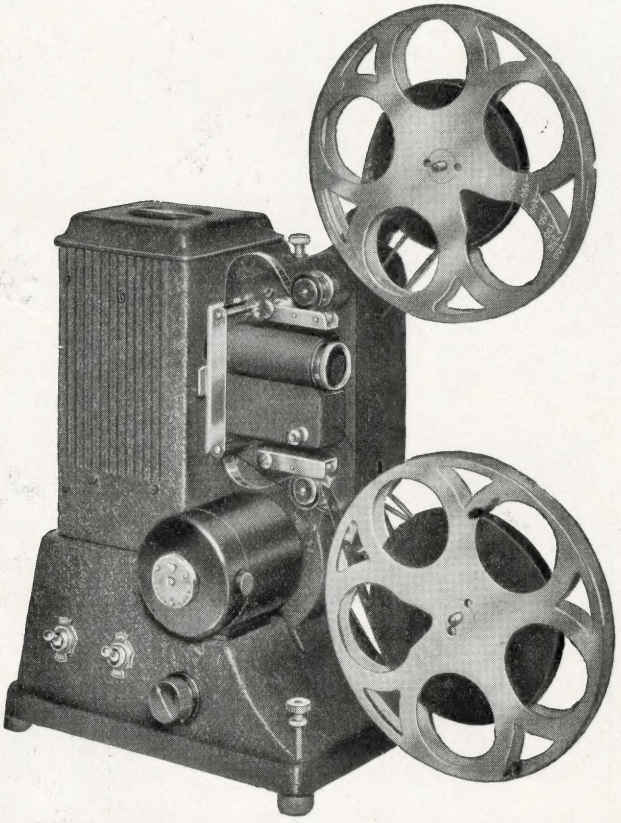

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A Champion of Amateur Film Plays

"NO one, it appears, wishes to encourage the home producer to make thrilling dramas or rollicking comedies. Indeed, opposition to any tendency to attempt to do so is so strong in authoritative quarters that one might be justified in regarding amateur film play production as a form of secret sin that should be nipped in the bud before it manages to secure too firm a hold." Thus Mr. Alfred Gordon Bennett in his book, "Cinemania" (Jarrolds, 18/-). Since, from other comments in the book, it is plain that *Amateur Cine World* is cited as one of the chief offenders, and since Mr. Bennett has certainly made out a good case, we feel that a reply is called for. Mr. Strasser, 'that renowned authority on amateur film production' and 'the all-wise Mr. Buchanan' are likewise joined as defendants in the case of Bennett v. *Amateur Cine World*. And lest these references to our contributors appear to be cynical, let us in fairness state that Mr. Bennett has a great respect and admiration for their work so long as it does not cut across his own theories.

The Documentary Film

Before we examine this question of the story film, let us first see what are the alternatives to it. "As a training ground for the would-be film-writer, director, actor or cameraman, the amateur film-play offers opportunities that the 'interest' or documentary film can never offer," says Mr. Bennett. "Any fool—to put the matter quite bluntly—who knows how to take good photographs with a snapshot-camera can go on a walking tour through rural England with a cine-camera, and bring back an authentic and probably quite entertaining record of his experiences . . . And how much better off will he or his friends and relations be by virtue of his efforts?"

Any fool can't and to suggest that a person can make a good film because he knows how to take good snapshots is to fall into a very grave error. Why, indeed, should it be thought that the documentary is the province of the fool? Is it a fool's job to bring an analytical mind to cinema?

Need a film of hurdle-making "carried out far from the madding crowd by white-bearded rustic experts" be necessarily more foolish than "Bolt From the Blue" (Alfred Gordon Bennett Productions)?

Subjects for Films

We ourselves have said that "the making of a documentary film can sometimes be dull" and that if "the film play offers the best opportunities (of getting enjoyment out of our hobby) by all means let us make one" (*Amateur Cine World, December*, 1936). But we also added: "It matters comparatively little what the film is about, provided it is well done, with sincerity and intelligence."

We agree wholeheartedly with Mr. Bennett that the making of a film play can be excellent training. It can be very good fun as well. Mr. Bennett is inclined to overlook this. We, too, have advocated the making of "rollicking comedies," but we are not so keen on "thrilling dramas." We made a plea for comedy in "The Lighter Touch" (*A.C.W., April*, 1937). In last month's issue were given some treatments for comedy films. But we do not agree that the amateur film play is the one bright hope of the amateur film movement.

If the film play is beyond the amateur's resources we shall continue to counsel the experimenter — yes, and almost with tears in our eyes, which is the way in which Mr. Bennett suggests such counsel is given — not to tackle it. But only if his resources are inadequate. If, for instance, the amateur has no facilities for make-up we should tearfully counsel him to

(*Continued on next page*)

An unbroken expanse of snow rarely looks very effective on the screen. Select, for preference a scene in which there is some feature, however slight, to catch the eye.

The Editor to his Readers

(Continued from previous page)

dispense with it, and as an awful warning we should show him Plate XXXIII in "Cinemania" which shows Mr. Bennett as an Arab wearing a shockingly bad beard.

"The standard of ability amongst amateur theatrical artists is extraordinarily high," says Mr. Bennett with much truth. "Why is it, therefore, that the standard of ability amongst amateur *film*-actors and actresses should be deemed by almost everybody, in the industry and out of it, to be extraordinarily low?" Possibly because it *is* extraordinarily low. Anyone who has seen a reasonable number of amateur film plays can have no doubt of it. But in any case what relevance has Mr. Bennett's question to amateur theatricals? The person who joins an amateur dramatic society does so because he wants to act; he is given useful facilities for acting; he is carefully schooled in his part (many amateur producers are extremely competent; some of the larger societies call in professional producers); he has the valuable stimulus of an audience; he *sustains* a part.

Amateur Film Acting

The film actor? How many times does one read in the society reports in *Amateur Cine World* that "Acting members are urgently required"? A certain proportion of club membership is certainly drawn from those who see themselves as budding Garbos and embryo Gables, but they are in the minority. Most people join a cine club because they are interested primarily in amateur cinematography—not acting, and unless the acting members are also interested in the technique of film-making it not infrequently happens that they get rapidly bored with the whole proceedings and gradually drift away.

Film production methods put a strain on the amateur actor. He cannot have a full, embracing conception of his part. Only the director has that. The end of the film may be shot at the beginning. A single shot will rarely last more than two minutes. He has no audience to stimulate him but a battery of technical equipment to bear in mind; for he must take care, for instance, that he does not step beyond the limits of the frame. He may have to go through the simple process of rising from a chair a discouraging number of times when he yearns to show that he can rise to dramatic heights. And if the editor is good at his job, so good that he does not allow personal friendships to interfere with his job, the amateur actor may have the mortification of finding that most of his part in the film is cut out.

But if he is interested in the technique of production or, failing that, is understanding and tolerant of the conditions in which he has to work, then he will find in Mr. Bennett a very good guide. Most of his equipment (including sound apparatus) he has built for himself, he has immense enthusiasm and a number of very pertinent things to say about amateur film production. His book gives an interesting indication of some of them, but it is primarily a work on the professional film.

We have therefore invited him to expand his advice in a series of articles for this magazine on film play production for amateurs and while in these articles he will naturally have something to say in support of his point of view, they will be essentially practical and constructive.

A New Series of Articles

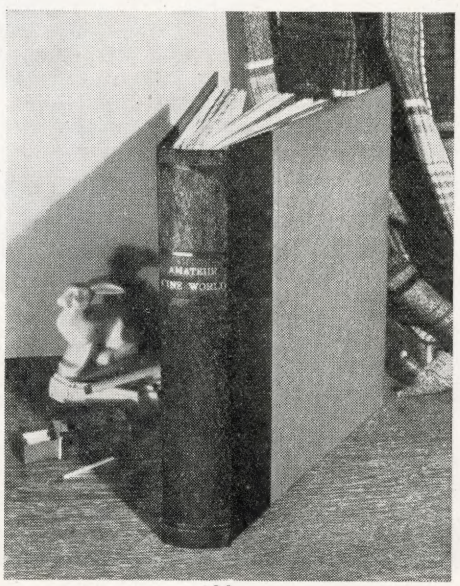
He has a very readable style and something important to say and the fact that we do not always agree with him does not lessen our appreciation of his sincerity and skill. It is hoped to publish the first of these articles in our next issue.

While his chapter on amateur movies in "Cinemania" is a long one—it runs to some seventy pages—it is an eighth part of the whole. He roams over an extraordinarily wide field, criticising, applauding, denouncing, instructing. It deals primarily with the less technical aspect of films: writing, acting and directing, but the reader cannot fail to assimilate as he goes a wealth of information on a great variety of matters concerning the film of to-day and to-morrow.

Bind Your Copies as You Receive Them

HERE is a photograph of the attractive binding case now issued for *Amateur Cine World*. It is handsomely produced: bound quarter-full, the spine in black, with the lettering gold-blocked and the sides in red. They are, by the way, an eighth of an inch thick—certainly very substantial and durable. On the inside of the spine are cords to take twelve copies of the magazine and keep them securely in place.

The case has a spring back so that no matter at what page the volume is opened, it opens out flat. You do not have to push back the page to read the type adjacent to the inner margins.



The cost of the self-binding case is 3/6 (by post 4/-) from the Publisher, *Amateur Cine World*, 300/304, Gray's Inn Road, London, W.C.1.

It should be added that the case has been designed to take comfortably the enlarged issues that we have now been publishing for months past. This issue you are now reading contains a greater number of pages than usual. Of the twelve numbers published last year, indeed, only three contained the normal number of pages. The others were all enlarged and you can confidently look forward to more pages in 1938.

WHAT DO WE OWE TO 1937?

A REVIEW OF CINE DEVELOPMENTS DURING THE PAST YEAR

A critical appreciation of the cine apparatus introduced in 1937, with notes on their outstanding features and a conjecture as to future developments by the Joint Honorary Secretary of the R.P.S. Kine Section.

"This is how the camera works." And unaware of the cine camera they make excellent subjects and point once again to the value of the dictum that says that people should invariably be filmed doing something, even though that something may be nothing very much.

BEFORE starting a year of activity it is often profitable to pass in review the twelve months that we have just left behind us and to examine the progress that has taken place during that period and the directions in which that progress has tended, particularly in the design and introduction of new materials and apparatus.

Film. Colour has very definitely come to stay and during 1937 Kodachrome and Dufaycolor have enabled the 8mm. and 9.5mm. workers respectively to enter this fascinating field.

Exposure. The photo-electric meter continues to add to its deserved popularity and one sign of its importance is the efforts that have been made in certain directions to obviate some of the weaknesses which must be inseparable from any meter of a purely integrating character.

Interesting Exposure Meters

One interesting instrument is the Weston Model 819. Instead of scanning an angle similar to that of the normal meter, which corresponds to the field covered by the camera lens, the 819 covers an angle of only 25 degrees (about equivalent to four minutes on the clock), thus enabling the user to select different portions of his subject, e.g., the highest highlight and the darkest dark, to take separate readings of them and to select a compromise exposure. It is useful to observe that a highly specialised phototronic meter designed for professional use, the Expositron, covers an angle of only 1½ degrees and is used in basically the same manner, but of course enables an even more detailed and accurate analysis to be made of the light intensities of the subject.

The second meter for the amateur which is worthy of note is the Avo-Smethurst Highlight meter. Readers of *Amateur Cine World* are familiar with this device, as the theory underlying it was first expounded in these pages by Mr. Smethurst. Already the meter has proved its value as an instrument to anyone who wishes to obtain a reasonable level of results without undue cerebration.

Cameras and fittings. The charger appears to be assuming more importance as time goes on. The Magazine Cine-Kodak is yet another of the growing line of 16mm. cameras which use a charger method of loading in order to secure the advantages of rapid loading and complete protection of the film. The Magazine in this case is remarkable in that it contains within itself a certain amount of mechanism for the transporting of the film. Drive is transmitted to the magazine from one central spindle in the camera. Thence, an internal spur-wheel drives other elements which feed the film forward, thus eliminating some of the troubles which are sometimes associated with charger cameras.

Notable Chargers

The intermittent is, of course, part of the camera itself and the magazine is not only self light-trapping, but is also linked with a device which will not permit the camera to work unless closed. All these are symptomatic of the tendency toward instruments which are simpler to work.

Two other chargers should be noted, because they inaugurate what is a new policy in this country. The Coronet and Ditmar chargers are sold to the public, who are able to load into

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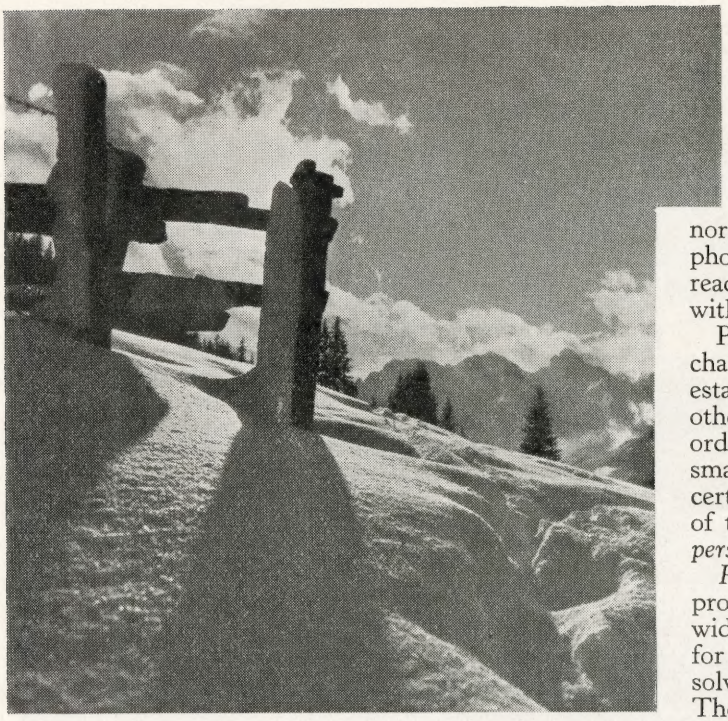
By
GEORGE H. SEWELL

What Do We

(Continued from previous page)



The great merit of this attractive study is its simplicity. There is nothing to distract the eye from the compelling theme, which thereby gains in effect.

them whatever film they choose. The Ditmar facilitates this operation by having two entirely separate chambers for the film.

The Siemens-Halske double 8mm. camera and charger form a most ingenious linked mechanism. The charger takes double-eight film spools of the ordinary kind and there is a spring loaded lever which bears on the periphery of the coil of unexposed film and slowly swings towards the core as the film is wound off. At a certain point, when the top film is exhausted, this lever swings aside from a stud in the centre of the charger, which has the effect of automatically stopping the camera and warning the operator it is time to ' turn over ' to the second side. I am particularly interested in this combination of spool and charger as it combines the advantages of both systems and I have previously advocated such a method.

The Movikon 8mm. is also ingenious in that it will operate both single and double 8mm. This is accomplished quite simply by means of a feed and take-up sprocket with a reversible flange, but it means that the camera owner can use supplies of either type of film. One or other size is sometimes unobtainable in the more distant parts of the earth.

Easy Loading

The Agfa Movex 8 is another charger loading camera. Here loading is facilitated by the curved design of the film path and the use of a spring loaded presser plate which is projected into position as the charger is lowered into its chamber. Loading therefore becomes a matter of seconds.

Dekko have introduced a new metal model of their camera in which is incorporated a new gate designed for sound, with a single-action opening and closing movement.

The Ditmar camera has two new features. One is the provision of two separate starting buttons, one for normal speed and one for half-speed. The other is a photo-electric cell model, which enables exposure meter readings to be obtained and transferred to the lens scale without taking the camera down from the eye.

Pathescope have moved away from the standard charger dimensions which they themselves originally established and which have been followed by nearly all other manufacturers since. They have done this in order to introduce the Model H, a smaller camera with smaller charger. While any new size introduction has certain disadvantages there is no doubt of the value of this move towards the smaller, more intimate, really *personal* movie camera.

Projectors. New ideas have been prolific in the projector field. For example, Cinex, faced with the widely differing requirements of the optical systems for projecting 8mm. and 16mm. film respectively, have solved the problem in a simple, but ingenious manner. The instrument is equipped with two separate condensers on a common plate. If this is removed and inverted it not only introduces a condenser of different power behind the film aperture, but also automatically centres the whole illumination system left or right to suit the particular size of film to be projected.

Slidable Illumination System

The Ditmar Duo apparatus also has a slidable illumination system which can be moved to left or right within the lamphouse according to whether 16mm. or 9.5mm. film is being shown. The projection lens also swings over and a turn of a knob also moves over the intermittent mechanism. All else that is necessary is the removal or replacement of two simple sleeves on the feed and take-up arms and the whole change over from size to size is complete.

Cinex, Ltd., have also introduced into their latest projectors a rapid method of changing the number of blades in the shutter by operating a knob.

For Poor Light Conditions

The Eumig Senior and Junior Projectors share a device which is of extreme value to the operator, particularly when working under bad light conditions. We have all struggled in the partial darkness to thread the film on to the sprockets and then to lower the idlers to clip it before we had jerked it off again. By means of spring loaded shields either side of the feed and take-up sprockets, which are embossed with curved ridges on the inner sides to follow the curvature of the sprockets, the makers of the Eumig have made it possible to thread a sprocket by the single simple action of pulling the film down on to them.

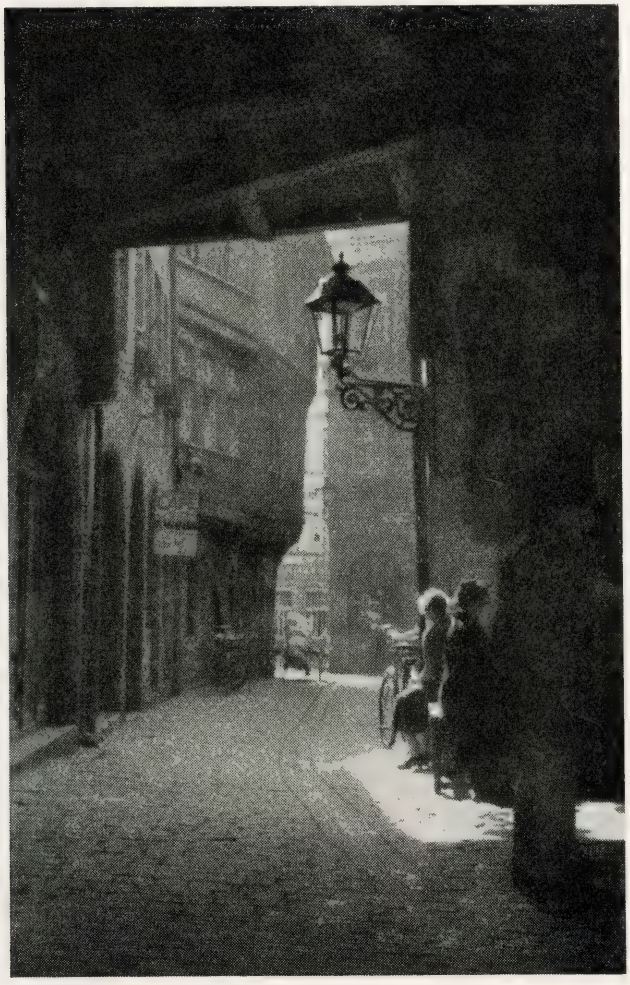
The shields steer the film into place and the ridges and the curvature of the film itself hold it firmly against the teeth of the sprockets. The Eumig (Junior) P.III model is unusual in that the light from the lamphouse at the side passes via a reflecting device through an angle

of 80 degrees (instead of the more usual 90 degrees) before reaching the film.

Both Ditmar and Eumig share a common practice in that they are designed to use projection lamps of a voltage similar to the line current. This makes for less weight and more portability, even if one or two lamps have to be carried to prepare the operator for the vagaries of some of our electricity supplies.

The man who has a Siemens-Halske battery operation outfit is quite independent of such supplies and in our opinion this outfit is a real step forward in design in that, from ordinary twelve-volt car type batteries, it is possible to run a lamp which will give a reasonably large brilliant picture, a pilot light *and also the motor to propel the machine.*

The device consists of a large casting, with the motor built in, the whole thing acting as a cradle into which the projector is lowered. The normal lamp is removed and a 12 volt lamp in an adaptor socket is lowered into its place. A few minor adjustments, the leads are attached to the battery and the apparatus is ready for use. It is possible to take leads from one's own car batteries without removing them from the car, give a two-hour show and then, if the batteries are in reasonably good condition, carry on with the car in the usual way. It is claimed that a normal 12 volt car battery will give six hours continuous running.



Have you ever considered making a film of your home town or city? Here is excellent cine material at your very doorstep.

Siemens-Halske have also entered the dual projector field and their combined 9.5mm. and 16mm. instrument is an exquisite piece of work. The rocker intermittent movement of the normal machine is retained, but the multiple claw system to accommodate two sizes of film is worth examination. In their new 8mm. projector Siemens use an intermittent of more orthodox design.

Sound-on-Film

Sound-on-film cameras do not seem to have captured the fancy of the cine user yet, but progress is being made in the sound-on-film projection field. New models of projectors have been issued during the year, but principally it is old names which crop up again with improvements or new versions of old models. The general tendency is to provide apparatus with sound amplification sufficient for work in quite large halls and sufficient sound for 2,000 people is claimed in some cases. The instruments all have facilities for input from microphone and gramophone pick-up and at least one machine has facilities for feeding more than one speaker.

An interesting piece of design is incorporated in the new S.P. Equipments apparatus. This instrument is 'sprocketless' and instead of sprockets possesses rubber covered rollers, adjacent to which are spring loaded arms. No matter how carelessly the instrument is threaded it will correct absence or excess of loop upon being started.

Conclusion. It is patent that development is more and more towards a truly amateur type of equipment and away from mere slavish copying of professional apparatus, apparatus which is designed for very different work under very different conditions. Sub-standard cameras have progressed further than sub-standard projection ideas. In the latter we are still following the professional method of a projecting machine and a screen at opposite ends of the room, combined with normal methods of lacing and threading. I feel that the time will eventually come when the home-talkie-projector will be a self-contained cabinet, as unmechanical looking as a radio-gram, into which film can be dropped as easily as we to-day put on a gramophone record.

The Future?

The screen in the machine will be much smaller than anything to-day, but still quite adequate for viewing and because of this method of viewing it will not be necessary to draw all the blinds, pin all the curtains and screen round the fire in order to show and see a moving picture. We shall just load and switch on. It is quite possible for such a machine to be so designed that, when needed, it will project a picture on to a separate screen for examination by a larger audience in accordance with present day practice.

There is no doubt, however, that whether my attempt at prophesy comes true or not, there are keen brains always working to better equipment and material.

Ideas for ADVERTISING FILMS

In two previous articles (November and December issues) Mr. Buchanan discussed the opportunities available to the amateur for the profitable production of publicity films and explained in detail how a publicity film should be made. In this article he offers a number of stimulating suggestions to those who may be uncertain just what to film.

LAST month, I dealt exhaustively with the production of one specific publicity film, suitable for public non-theatrical presentation. Having established the basis upon which to work, I propose to offer several ideas for contrasting films, each advertising the goods in a different class of shop. Altogether, apart from possible remuneration, I am advocating this type of film-making because it forces the student to plan pictures which contain no irrelevant matter, which are brief and to the point, and which must be original. Just as apprenticeship to a news-reel unit teaches one to condense sequences down to absolute essentials, so concentration on films designed to grip the attention of passing crowds must be bold, and clear-cut.

A Suitable Subject

Having dealt with footwear from several angles, let us wander down the main street, and discover other concerns in need of filmic exploitation. There is the local Coaching Station which has, until now, been content with a miscellaneous assortment of posters advertising beauty spots, the beauty being mixed up with time tables and prices. Now what could be more suitable than a series of films depicting some of the seaside and country resorts to which the coaches travel. Nothing is so fascinating to people in crowded cities as glimpses of the sea and country lanes.

Remembering that continuity is imperative, begin with a coach at its starting point, passengers entering and luggage being stored underneath. Close-ups of rugs provided will establish comfort. An impression of the driver starting up, and the enormous wheels, shot from a low level, moving slowly away, will establish the commencement of the journey. Next a close-up of a map on a lap, wobbling slightly to denote coach movement, and a finger tracing the journey which is going to end at, say, Brighton, or Salisbury. Next, a swift panorama from one of the side windows, showing houses and busy streets merging into hedge-lined roads.

Using Holiday Material

Shots from just behind the driver's shoulder, of the road ahead, from the back window, of the receding scenery, and from both side windows, will cover jumps in the journey, and signposts, at regular intervals, will show how the mileage is being reduced. If a seaside town is the goal, then open with sea waves. If a country town, then a cluster of mellow roofs, shot from a height. Always plant the character of a locality before beginning to wander around it. Joyfulness must be the keynote—bathing, hiking, harvesting, all in beautiful surroundings. A point in favour of this type of film is that the various destinations can be shot at leisure, and the coaching prologue can be added later.

Similarly, the subject offers a practical use for the many seaside and country films already shot, for by merging them with actual coaching scenes, as detailed above, they immediately become suitable to publicise resorts previously visited by the student, who shot them without any idea of transforming them into advertisement sequences.

Provided there is little or no movement, night scenes can be taken with a fast lens and fast film, with the camera working at 8 frames per second.

Next door, is a tailors, which has been satisfied with very waxy gentlemen in very new suits, leaning dangerously in the window, with arms outstretched. A new suit is all very well, but how many men really know when a lounge suit should be worn, and the correct accessories that go with it? Therefore, a film of informative close-ups will offer fascinating material. First, clear pictures of fashionable materials, checks, striped flannels, or whatever is selected, open the film. Then a living model is seen wearing a double-breasted suit, and close-ups point out that top, or third buttons are essential, though never buttoned. They

By
ANDREW
BUCHANAN

are merely decorative, and give width to the chest. The model slips off one coat and puts on another, without the third dummy buttons, and the effect proves the point.

Concerning Clothes

Then in large close-ups we learn that four buttons on the cuff are fashionable, that side pockets have no flaps, and that there is no slit in the back of a coat. The camera pans down to the feet—trousers must *"break"* on the shoes, being neither too short nor too long. A hand picks up a stiff brimmed black or dark felt hat. It is correct with the suit in question. The feet of the model walk off the screen and others enter in heavy walking shoes and stockings—for we now deal with a plus four outfit. The camera pans upwards and to our horror we note that the model is wearing a stiff collar! *You* know it is incorrect, but many men do not. The collar is seen in close-up, and a pair of hands enter and remove it. A dividing title explains the error, and we next see the model in a suitable soft collar and tie.

Evening wear is full of little snags. We begin with the collar, showing hands slowly tying a black bow correctly. A dinner suit, single or double-breasted, demands a black bow and a black waistcoat—never a white one. Tails demand a white bow and a white waistcoat—never a black one. The models demonstrating these points should never stand still and pose. They are reclining in armchairs, lighting cigarettes, pouring out drinks, or leaning against walls and stroking their chins. In other words, they are natural, and, apparently, unconscious of the camera. The new fashionable soft shirts and collars for evening wear can only be worn in conjunction with dinner suits and the idea has come from America.

Subtle Sales Message

The tailor will be delighted to co-operate, and the basis of the entire film is that apart from the useful information given regarding fashion, the most valuable tip is that the suits themselves are obtainable from him. Let us link a feminine fashion show to this, because there is an important parallel point in production to be emphasised. If several new evening gowns or walking suits are to be filmed, the mannequins, just like the men, should not pose in a conventional way, strutting into view and walking in figure eights round a rug, swaying and wobbling in a most inhuman way.

The girls should be seen in easy graceful groups, reclining on divans, or sitting on the arms of chairs. It is the duty of the camera to approach them and pick out the important points on their gowns. They do not bother about the shooting. Once a model is asked to demonstrate to the camera, the natural effect is lost, and revealing close-ups are impossible.

Next, the tobacconist. In the middle of his carefully arranged window, I visualise a small screen upon which a film appears showing how cigarettes are made. Permission to shoot in a factory should not be difficult to secure. Begin with fingers holding a cigarette. The picture merges into big barrels of tobacco—cigarettes in unrecognisable form. These are broken open, and nimble fingers sort the tobacco into shreds, which are whisked away on conveyors to be cut by mechanical knives, sifted, dried, and loaded into feeding machines. Divide the processes with short titles, and remember that vague long shots are useless. Every shot must show exactly what is going on to people without knowledge of the subject.

Shots from your family films might well find a place in a publicity film. Their use in this connection is explained in this article.

The Making of Cigarettes

The feeding machine shapes the tobacco into a long thin roll which emerges and enters a tunnel of paper—in reality a cigarette, several yards long. Knives cut it into correct lengths and the cigarettes tumble into another magical piece of mechanism which divides them into tens or twenties. Mechanical packing follows, and a glimpse of the gentlemen who spend their days testing specimens from all the various brands being made.

That process can be completed on the screen in ten minutes, but it will come to life in vivid fashion if the processes are intercut with each other, to make the audience realise that each machine depends on the next. The film ends as it began with fingers examining a cigarette, which has been taken from a box on a table, and it is that box, not an exploiting title, which provides the publicity.

Jewellery! Commence with a veritable mountain of jewels—stones, rings, bracelets, necklaces—filling the

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Ideas for ADVERTISING Films

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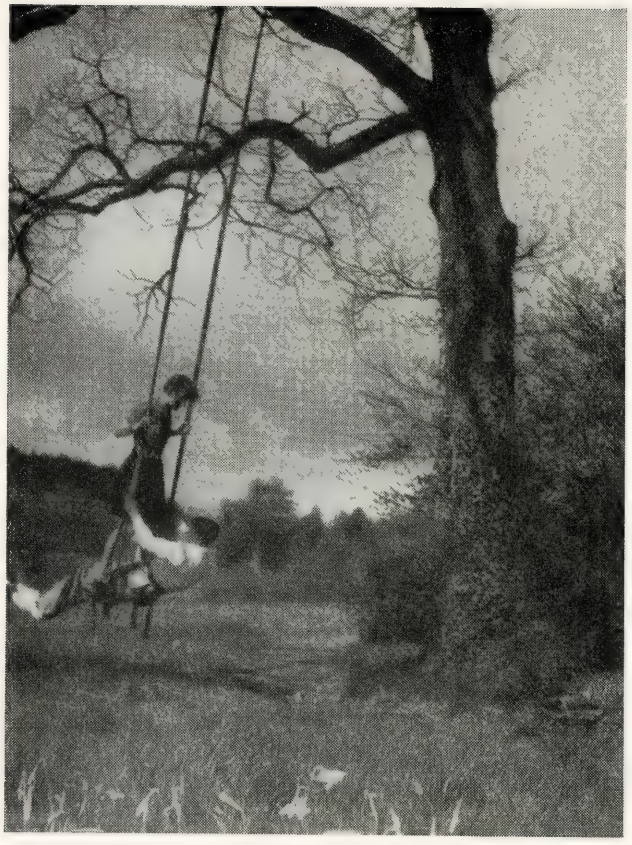


A subject such as this presents excellent opportunities for effective angles and brisk cutting: low angle shots emphasizing the height of the swing, for instance, and intelligent cutting to preserve the rhythm of it.

screen. Shapely fingers enter and select, say, a necklace. Then show the face and neck of the person in a mirror with an attractive frame. She is fastening the necklace. It is of pearls and she is wearing black. That is correct. But she continues to add other pieces. A large brooch, two diamond clips—quantities of bracelets and rings (seen in close-ups). Then we obtain a medium shot of her, and she looks like a Christmas tree. The jeweller's hands enter, and remove the surplus jewellery, while titles emphasise the importance of wearing just the right pieces, and how jewellery can become an integral part of a gown.

Public sympathy will be gained by the jeweller *reducing* the amount of jewellery, instead of revelling in the ignorance of the girl in loading herself with as many pieces as possible. The film can end with a beautiful close-up of a hand wearing a dignified engagement ring. Superimposed over its latter half are church bells, seen dimly, and as they fade the hand is again seen, wearing a wedding ring. A few pieces of confetti fall on the hand, and the shot fades out.

Now, irrespective of subject matter, it is the fundamental method of approach which is so important at this stage. The need for good bold close-shots—sequences which travel along without diverting. Natural models. Short, sharp action. Brief titles. There are many more subjects, such as boosting electric clocks, which can be compared to ancient Egyptian water time-pieces and notched candles; permanent waving which begins with a title, For Men Only.

Films with a Purpose

A film for a confectioner's which reveals how letters are inserted into sticks of rock. Bakers making bread on a mammoth scale, florists teaching the public how to decorate their homes with flowers and foliage, and book-shops presenting glimpses of both authors and how novels are printed and bound. But subject matter is not so important as the knack of producing it neatly. This class of film is going to give opportunities for bringing to life all sorts of productions previously shot without purpose, and vesting them with definite publicity value by adding little prologues and epilogues, and although I have specified certain scenes to form a broad working basis, the student will easily introduce existing shots of, say, people smoking for a cigarette film, or heads, feet and arms for tailoring or jewellery productions which can possibly serve as models dressed wrongly, or even correctly.

Of course, the most obvious application of existing films is in the scenic category, for if one's holidays have been intelligently shot, they can now be trotted out and made to influence the public to take similar holidays next year.

R.P.S. *Kine Exhibition*

SUB-STANDARD Cinematography played an important part in the 1937 R.P.S. Kine Competition and stood with credit comparison with its big brother. The display of apparatus was well selected.

The competition entries this year were encouraging and the creditable total of 26,000 feet was received.

It is pleasant to record that this year two plaques were awarded, as against one only last year. The first of these went to Mr. D. V. Carnegie, in the Monochrome Class, for "Kenya Farm," a documentary production. The other plaque went to Mr. J. Chear, in the Scientific and Technical Class, for a colour film of great beauty, entitled "Birds of the Reed."

In the sub-standard Monochrome Class four other films obtained certificates of merit. These were:—"The Public Library," Brian Smith, "North Kensington Nursery School" and "Housing Progress," by Matthew Nathan, "Pixies Phantasy," by A. R. Weaver.

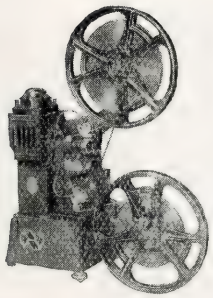
In the Sub-Standard Colour Class three Certificates were awarded: "Madeira, 1937," by J. P. J. Chapman, and "Sunday at Chartres" and "Coronation and Naval Review," both again by Matthew Nathan.

In the Scientific and Technical Class, R. A. Fairthorne and B. G. D. Salt won a prize with a mathematical film whose title has apparently never yet been expressed correctly by a layman (according to the authors).

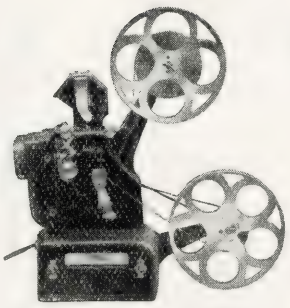
In the Cameo films class, G. C. Weston with "Steel-Cutting by Oxy-Acetylene Flame" and E. W. Twinn with "How a Tennis Racquet is Strung," both won Certificates.

If there is anything to be deplored in the above list it is that four out of twelve awards go to one man. It is not a question of a man winning many prizes merely because he puts in several films. The certificates were awarded on pure merit for outstanding pieces of work. That is not what worries me. What I deplore is that so many other makers of good films should let him 'get away with it' for several years in succession. Mr. Nathan's continued successes should act as a challenge and a stimulus to other workers. There is plenty of time till next year and you have been warned in good time. G.H.S.

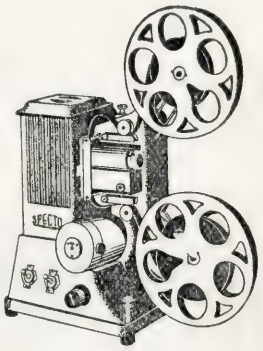
EXCHANGE YOUR PROJECTOR AT ONE OF THESE ADDRESSES



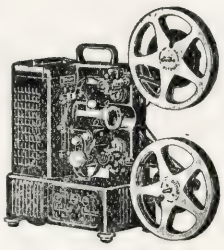
The new **PATHESCOPE "S"** for 800ft. of 9.5 mm. film at a time; flickerless and silent; speeds 16 or 24 pictures per second; sprocket fed; 200 watt lamp and transformer fed; for A.C. 110 to 250 volts. Pilot lamp. Motor rewind £30 0 0



9.5 **CORONET II** new all-in model; motor drive; no claws; for any voltage A.C. or D.C.; flickerless pictures 30 x 40 in. at 10 ft.; takes 30 ft., 60 ft. or 400 ft. reels without adjustment. High geared rewind £9 17 6



9.5 **SPECTO**; for any voltage A.C. or D.C.; very brilliant flickerless pictures; 30 volt 3.5 amp. 100 watt lamp; powerful cooling; automatic rewind £14 15 0



DITMAR DUO; 3 models; 9.5/16mm., 16/8mm., 9.5/8mm.; each takes two sizes of film using separate film paths, etc.; interchangeable lens; grouped controls are on translucent panels; 250 watt model (needs no resistance) Price £34 0 0
500 watt model (external resistance included) Price £37 10 0

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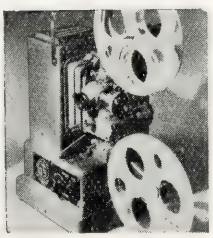

9.5 and 16mm. **BOLEX G.916**; all gear drive; fan cooling; reverse; rewind; exceedingly brilliant pictures 18 ft. wide; 110 volt 500 watt lamp; with resistance 200-250 £45 0 0
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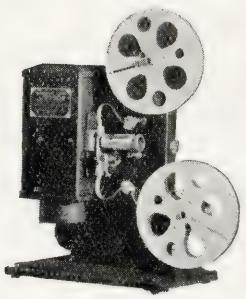

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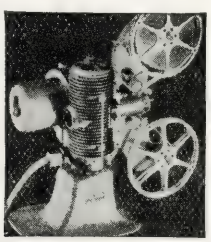
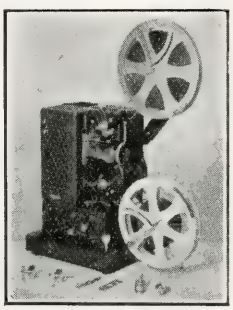
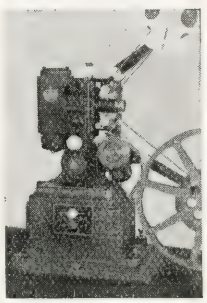


8mm. Bell Howell **FILMO EIGHT**; all gear drive; automatic rewind; 400 watt direct lighting; flickerless and brilliantly clear pictures at 6 ft.; complete in case £41 0. 0



9.5 and 16mm. **SIEMENS** Sixteen-Nine; 180 lumens illumination from 250 watt lamp; brilliant pictures up to 19 ft. wide; motor rewind .. £59 10 0
Other Siemens models in stock.



AMPROSOUND; Model M; 500 watt lamp; 2 speeds; silent and sound; takes 1,600ft. of film; complete in 2 cases £121 0 0

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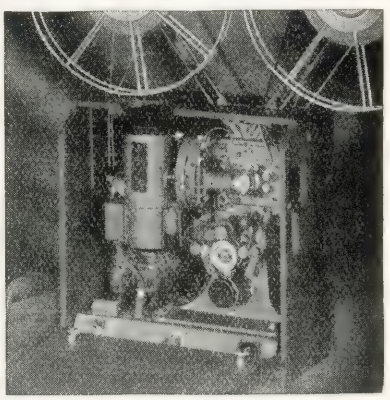

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A *Compact* ARTIFICIAL LIGHTING *Outfit*

A simple lighting equipment, costing well under two pounds and which actually saves the lamps. Not the least of its merits is its flexibility in use and the ease with which it can be packed up and transported.

By GEORGE R. COOPER, M.I.R.E.

THE season for indoor working is now in full swing and many clubs will be looking over and possibly modifying their lighting equipment. The outfit described below is very flexible in that it can be used either in the studio or on location with the minimum amount of trouble, and without requiring anything excessive in the way of transport arrangements. The total cost is well under £2, and as the lighting scheme uses Photoflood lamps in series, except during actual shooting, the subsequent saving on these lamps will in a very short time repay the cost of the initial outlay.

The lamps fitted into reflectors are mounted in pairs on uprights 8 feet high. The mounting brackets can be adjusted for height and tilted in any desired position in order to provide concentration of light. Figure 1 shows the construction and suggested dimensions of the uprights and brackets. These can, of course, be varied to suit any individual modifications which may be suggested by differing conditions.

In addition to the four stands carrying eight lamps,

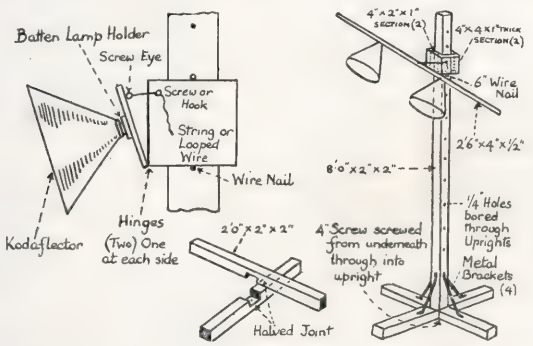
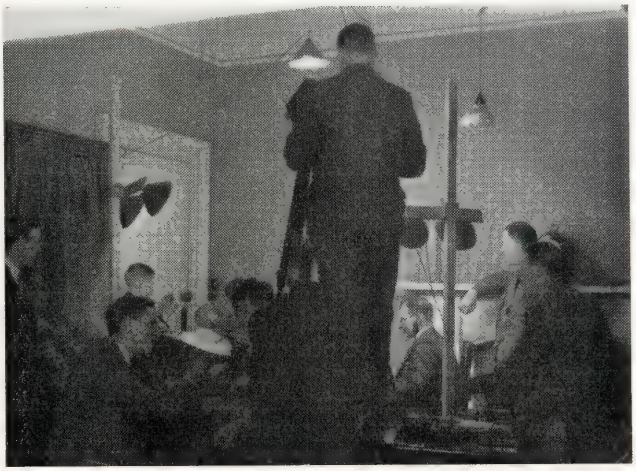


Fig. 1.

provision is made for four or more extra lamps (such as the Kodak "Kodaflector" or Ensign "Multiflood") which can be mounted on single stands, or as an alternative the lamps can be fitted into reflectors and hung from crosswires when used for top-lighting any particular subject. In the photograph one of these top-lights can be seen suspended to the left of the cameraman's head. The method of using the stands will also be seen from this picture which was taken during the shooting of a close-up for the Ayr Film Unit's "Checkmate."

Any number of lamps can be used with the switchboard, up to a maximum of 20 amps total current. When



A production still taken during the making of the Ayr Film Unit's "Checkmate," showing the stands described in this article.

constructing this it is advisable to ensure that your main input cable has a current carrying capacity suitable for your maximum loads, and also that it is of sufficient size to avoid any undue voltage drop when using long extension loads from the main supply point.

The supply cable runs to the switchboard fitted into an attache case where it connects via a plug and socket. From this point the wiring runs to two screw-in type fuse holders (fused according to the current taken). The rate for fusing is easy to calculate, as using photofloods on 220 volt mains the rate is approximately 1 amp. per lamp.

From the fuse-holders the wires go to two two-way switches linked together, which are wired as shown in figure 2, to allow the lamps to be switched on and used in series for heating the filaments and all preliminary arranging of light and camera positions, the switches being thrown over for parallel connections only during exposure tests and actual shooting.

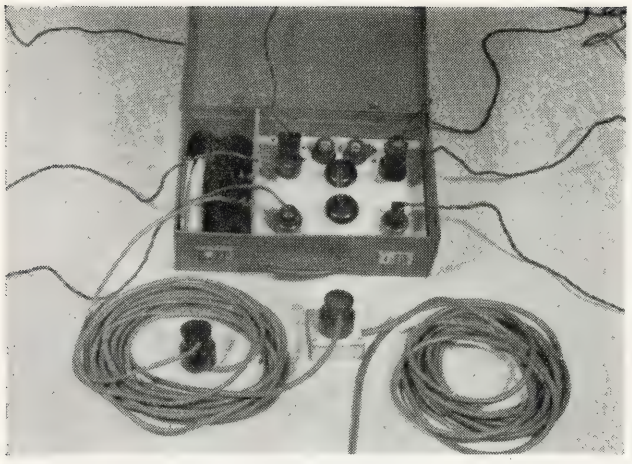
Extending Life of Photofloods

It should be noted that this method of heating and burning the lamps in series is a means of greatly extending the life of the Photofloods. In the writer's experience the actual burning times were three hours at full voltage and about nine hours at half voltage when in series. So far four of the original twelve lamps have burned out and it is hoped to get quite a bit more life from each of the remaining lamps. When one considers that the makers rate these lamps for only two hours' intermittent burning, the saving effected here is at once apparent.

From the switch the wires run to four or more 5 amp. sockets and separate flexible leads for each lamp are plugged in by means of adaptors. Care is needed when

(*Continued on next page*)

A *Compact* *LIGHTING OUTFIT*



The cables and accessories required, showing the small compass into which they can be packed for transport.

plugging in the lamps to ensure that the same number are used from each side of the circuit, as otherwise the lack of " balance " will be obvious when switching on by some of the lamps lighting at full intensity and others at half. However, tests with switches in the " Half " position will soon reveal any errors.

Sundry accessories such as multiple plug adaptors, multiple bayonet cap adaptors, B.C. to Plug adaptors and vice-versa are included in the kit in order to break into any one lead when there is insufficient flex to permit a direct lead from the switch-board. Various lengths of flex leads for lamp connections generally are included and a small notebook is kept permanently inside the case. In this are entered all details of lighting for each scene shot. Those of most importance are : (a) Rough plan of set with light positions, distances and approximate camera position. (b) Number of lamps used. (c) Actual burning time at full voltage. The photograph shows the various cables and accessories as described above.

For use on location the apparatus is quickly dismantled and packed, all flexible wires and connectors being

(*Continued from previous page*)

carried inside the switch case compartment. The reflectors are dismantled and packed in the original cartons, as also are the lamps. The main input cable is coiled and fastened with a rubber band. If required, the

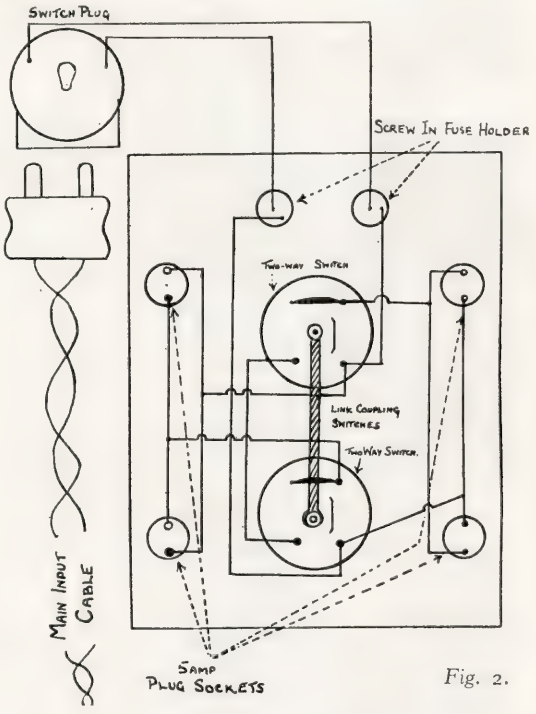


Fig. 2.

mounting brackets can be removed from the uprights and taken also as they provide a means of concentrating the illumination and can be held in the hand during use.

SPOT THE SLIPS: A Party Game with the Cine

FOR this game you exhibit a short film which contains a succession of fairly obvious errors and it is up to your friends to try their skill at spotting them. When the film has been shown through once allow a short interval of, say, two minutes, to give the players a chance to think things over and commit the results to paper and then run the film through once again. Allow another short interval for further cogitation before reading out the full list of mistakes and the prize (generosity permitting) is awarded to the player who has spotted all, or most of them.

It should be noted that no plot or story is necessary or even advisable for the film itself, but for the benefit of those to whom the word 'scenario' brings dark despair, the following will give a general idea of the type of thing required.

Med. S. The front door of a suburban house. When the audience have been given sufficient time to note the number of the house the door opens and a young man and his wife appear on the porch.

Title. Off to the office.

Med. S. Holding his bowler hat in his hand, the young man stoops to kiss his wife.

C.U. They kiss. The wife has her hands on his shoulders and the observant will notice that her wedding ring is on the wrong finger.

L.S. Rear view of husband walking down the path to the front gate. His bowler has disappeared and he now wears a soft felt hat. Everybody will notice that he wears one white tennis shoe and one black shoe, but most will overlook the fact that he has a pair of leather gloves on and carries a third.

C.U. His hand lifts the gate latch and it may, or may not be observed that the plate bearing the sign " No Hawkers " is on the inside of the gate instead of the outside.

Med. S. He steps on to the pavement and the gate swings to behind him. Those who are quick will notice that the number on the gate does not tally with the number on the front door.

L.S. The husband, walking down the road, turns and waves an umbrella, which he certainly did not bring out with him.

Med. S. Wife in the doorway, in a slightly different frock, waves goodbye with a hand that wears no ring at all, etc., etc.

No great effort is required to work up a little film of this sort, the making of which will prove enjoyable in itself, but—one word of warning. Do guard against the risk of somebody detecting a mistake which you never intended. J.J.M.

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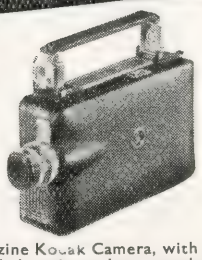
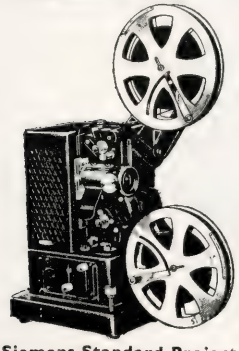


Magazine Kodak Camera, with f/1.9 Kodak Anastigmat lens, speeds 8, 16 and 64, multiple view finder, very light and portable, ideal for winter sports, complete with carrying case and as brand new. **£29**



Siemens Standard Projector
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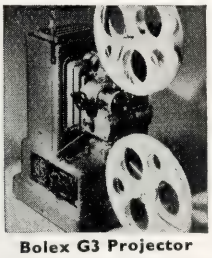
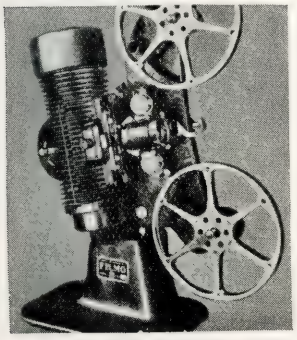


Bolex G3 Projector
The G3 takes three sizes of film and is fitted with Dual Condensers so that the correct optical system is available for all three sizes. A radio interference eliminator is built into the machine and 800 ft. arms can now be fitted for an extra cost of £5. Price, with resistance and 2 spools **£52 10 0**



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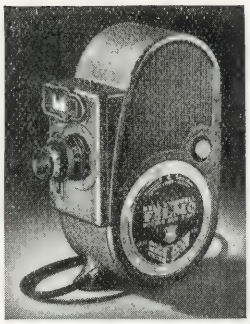

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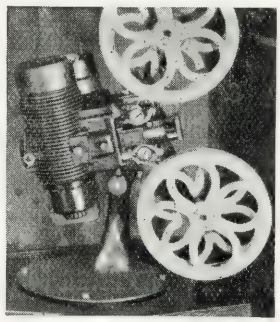

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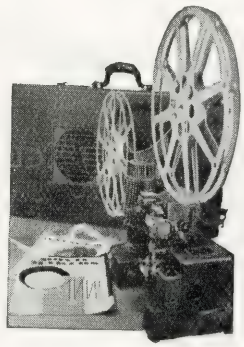

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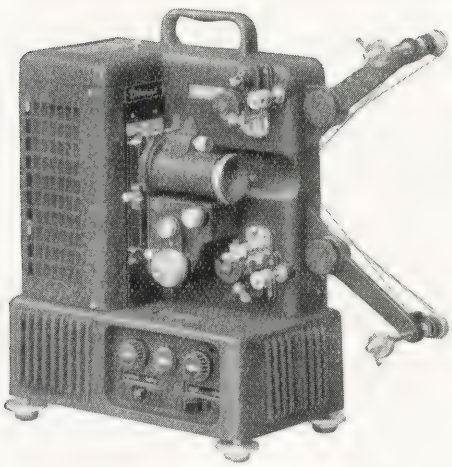

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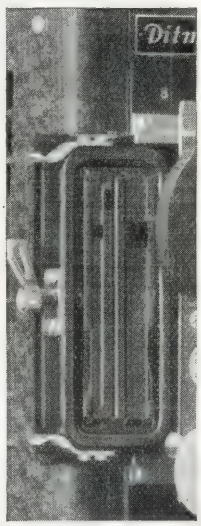


The illustration shows the separate film paths in the gate. The whole gate is detachable for easy cleaning. Ask your dealer to show you this up-to-the-minute projector.

Adapting the MONTAGE

to Suit the Sequence

In recent issues of "Amateur Cine World" we have published three important articles on different aspects of editing. In this article our contributor correlates the methods outlined in them and shows that, although they may appear to be contradictory, in actual fact they are not so.

By H. A. V. BULLEID, M.A.

I WOULD refer to recent articles in *Amateur Cine World* and elsewhere, concerning action, close-ups, symbols, and montage and cutting in general, which may appear to be contradictory. To the many cinematographers who have not the time to experiment deeply with cutting, it is necessary to present a series of clear-cut concepts so that they can safely follow approved general formulae when they come to assemble their shots.

On p. 382 of November *A.C.W.*, Vesselo explains why the content of a shot permits it to be covered from one camera position, un-cut. On p. 391 of the same, Abbott gives an example of the standard method of cutting a piece of action (here the starting of a lathe and electric motor from a switch) by picking out the relevant details (see 2 below).

In the current number of "Floodlight," the South London Cine Club's magazine, I wrote a synopsis of the montage methods which may have seemed rather academic, particularly as it was so condensed; however, actual examples were given. The methods have been tried with success. In the December *A.C.W.*, Richards showed how symbolism and other forms of expression and comparison are linked up with the montage scheme; though of course these matters belong more to the scenario-writer and the director-while-filming than to the director-while-doing-the-montage.

Four Treatments for one Action

It is clearly necessary to clarify these concepts as a whole; and to do so I take Abbott's example of the electric motor and switch, and show how *four* different montage schemes are necessary for the same piece of action viewed from four different aspects in four different treatments:

(1) TREATMENT . . . *It is daybreak; the sun breaks through a cloud low on the horizon, and a beam lights Mr. Clitheroe's little window, and even trickles through; but his bed is empty. He is walking downstairs; he enters his workshop and starts up his lathe.*

The perfect scenario is that which is identical with the finally edited film, though it is almost impossible to forecast exactly how the lengths of the shots will be decided.

Trees against the horizon, with very little else in the picture, invariably make an attractive study; but the viewpoint must be carefully chosen so that the trees do indeed stand out.

In this case, we might have . . .

1.		L.S.	The sun breaks out from behind a small cloud	8 secs.
2.		M.S.	the little window; a sunbeam brightens it.	6 ,,
3.		M.S.	sun shines on his empty bed . .	4 ,,
4.	slow PAN	C.S.	his feet walk downstairs	6 ,,
5.		L.S.	he appears through workshop door, crosses to window and lets up blind, then switches on the motor and lathe	9 ,,
6.		M.S.	he sets his tools	8 ,,

Here the tempo is slow, and the focal points of interest are the man as a character and, perhaps, the job he gets up early to do, rather than the purely incidental action of starting up the lathe. We thus use few, not-too-short shots, and include the incidentals of starting and of letting up the blind in one long shot.

(2) TREATMENT . . . *It is 9 o'clock, and Henry still in bed, and a customer actually waiting for the new table-leg! Mr. Smith soon rouses his lazy son and has him at work.*

1.	Wipe-on	C.S.	Henry in bed, snoring	4 secs.)
2.		C.S.	customer rings at the front door . .	3 ,,
3.		C.S.	the table leg, unfinished, is set up in the lathe, neglected	2 ,,
4.		M.S.	Mr. Smith answers the door; demands, apologies, gestures . .	3 ,,
5.		C.S.	Henry still snores	2 ,,
6.		C.S.	Mr. Smith apologises, looks grim, turns	3 ,,

(*Continued on next page*)

(*Continued from previous page*)

7.	C.S.	customer sits down, impatiently ..	5	secs.
8.	C.S.	water from a sponge descends on Henry	2	,,
9.	C.S.	Mr. Smith says things, tersely ..	2	,,
10.	C.S.	customer starts, uneasily, looks upwards	2	,,
11. fast PAN	C.S.	feet dash downstairs	2	,,
12. fast PAN	C.S.	feet dash along a passage	2	,,
13.	M.S.	Henry bursts into workshop ..	3	,,
14.	C.S.	starter ; he pushes it to first stud ..	1½	,,
15.	C.S.	the motor starts	1	,,
16.	C.S.	starter pushed right over	¾	,,
17.	C.S.	the lathe (and table leg) runs at speed	1	,,
18.	M.S.	Henry gets to work	8	,,

In this case, *not only* is getting-to-work the important factor, calling for the detail close-ups 13 to 16, *but also* the speedy tempo makes shorter shots essential, so that the action has to be split up. Thus, shots 11 *and* 12 are needed in place of shot 4 of example (1). Again, the slower shot, 7, effectively contrasts the speed of the others.

(3) TREATMENT . . . *He stared at the letter . . . " Unless the lathe is running by 12 noon on Monday, we shall fall behind in the schedule and lose the contract." It is 11.55. He dashes out, leaps into his car, drives blindly through the streets to the factory, bursts in and feverishly throws over the starter as twelve chimes. The contract inspector is satisfied.*

1. Fade-in	M.S.	He rips open the letter	5	secs.
2.	C.S.	he reads—starts—	2	,,
3. INSET		the letter (see treatment for text)	5	,,
4.	C.S.	a calendar indicates Monday ..	1½	,,
5.	C.S.	he looks at	1	,,
6.	C.S.	the clock ; 11.55	1½	,,
7.	M.S.	he dashes from the room	1½	,,
8.	M.S.	dashes from house..	1½	,,
9.	M.S.	into car	1½	,,

Adapting the

10.	C.S.	wheels start away	1	secs.
11.	M.S.	a woman indignantly skips out of the way	2	,,
12. from car	T.S.	(tracking shot) car speeds down road	2	,,
13.	C.S.	30 m.p.h. limit sign	1	,,
14.	C.S.	speedometer at 45 m.p.h. ..	1	,,
15.	C.S.	a Belisha beacon	1	,,
16.	C.S.	a traffic light, green, ...	¾	,,
17.	C.S.	a warning sign, cross roads, ..	¾	,,
18. from car	T.S.	speeds along	2	,,
19.	C.S.	he drives intently	1½	,,
20.	L.S.	round a sharp corner	1½	,,
21.	C.S.	clock, 11.59	2	,,
22.	L.S.	the workshop ; lathe stationary ..	2	,,
23.	L.S.	car flings up, and to rest	2	,,
24.	M.S.	he gets out	1	,,
25.	M.S.	strides up to door	1	,,
26.	M.S.	through door	1	,,
27.	C.S.	the starter switch	¾	,,
28.	B-C.S.	he pushes it to first stud ..	¾	,,
29.	C.S.	the motor starts	¾	,,
30.	C.S.	he moves starter to next stud ..	10	frames
31.	C.S.	motor runs	8	,,
32.	C.S.	lathe runs	10	,,
33.	C.S.	he moves starter from third to last stud	8	,,
34.	C.S.	motor at full speed	10	,,
35.	C.S.	lathe at speed	20	,,
36.	C.S.	clock at 12.00	32	,,
37.	C.S.	he dashes the sweat from his eyes	24	,,
38.	C.S.	the lathe runs	24	,,
39.	L.S.	He leans heavily on the switch board, looking at the lathe. An inspector looks in at the door, is satisfied, turns away	160	,,

Fast tempo prevails here, with a suspense angle so that the urgency of the action must be very strongly emphasized. Hence even shorter shots are used, the action accordingly being even more split up. The crux of the sequence is the actual starting of the lathe, so it is very strongly presented, at very fast tempo—in 12 shots as against one shot in example (1) above and four shots in example (2).

(4) TREATMENT . . . *The explosion shakes the rocks ; the back-draught is frightful, the passage crumbles, the men are entombed . . . Water seeps in. Jameson points at it in terror. " If it rises we're drowned like rats—" It is rising. Bennett catches his arm, pointing to the old pump. They clear debris away, switch on. It runs . . . the water stops rising . . . Rescuers get down to the blocked passage.*

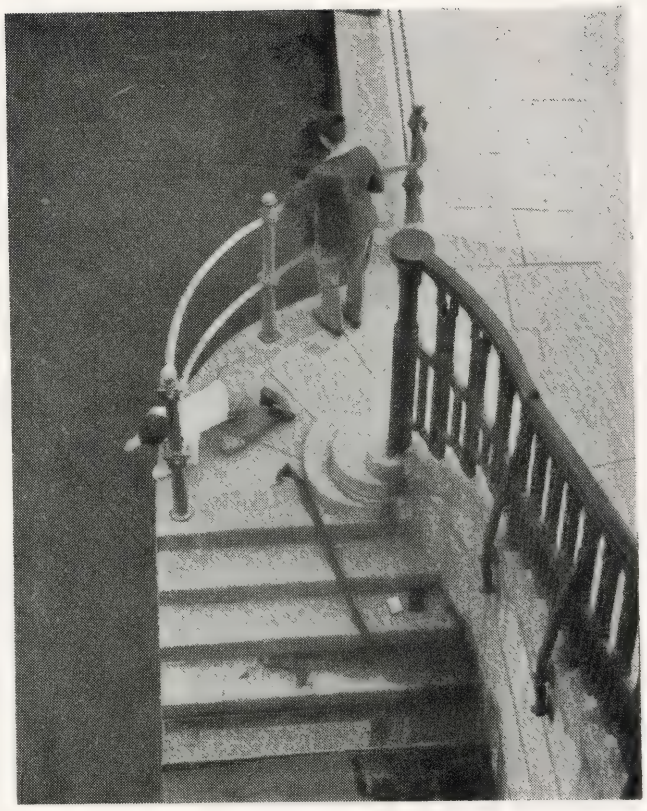
Note that for this example a pump is substituted for a lathe since the latter would not be likely to figure in a

A subject of a peaceful, dignified nature such as this calls for slow cutting, since in addition to regulating the order of shots, cutting must accord with their content.

MONTAGE *to* *Suit the Sequence*

life-and-death scene of the above type : and only in such a very extreme case would the following elaborate montage scheme be used. For brevity I only give the shots relating to the actual starting of the motor and pump . . .

1.	C.S.	Bennett's finger points	2½	secs.	D.
2.	M.S.	the switch-board, visible thro' debris	3	,,	D.
3.	C.S.	the motor—and the pump	3	,,	D.
4.	M.S.	Jameson struggles to it through water	3	,,	S.
5.	C.S.	he puts his hand on the starter	2	,,	D.
6.	C.S.	the darkly swirling water, waist-high	2	,,	D.
7.	C.S.	Bennett's expectant face	2	,,	S.
8.	C.S.	Jameson draws a deep breath	1½	,,	D.
9.	C.S.	hand pushes starter to first stud	1	,,	S.
10.	C.S.	the motor remains still	2	,,	D.
11.	C.S.	a bead of sweat on Jameson's brow	1	,,	D.
12.	C.S.	Bennett's hand grips a piece of rock	1	,,	S.
13.	M.S.	Jameson pushes the motor over by hand	2½	,,	D.
14.	C.S.	the water swirls up	2	,,	D.
15.	C.S.	again the starter is put to first stud	1	,,	S.
16.	C.S.	the motor moves	1	,,	S.
17.	B-C.S.	it moves	¾	,,	S.
18.	B-C.S.	it moves	¾	,,	D.
19.	C.S.	Jameson looks eagerly at it	½	,,	D.
20.	C.S.	Bennett shouts out	½	,,	D.
21.	C.S.	starter moved to second stud	½	,,	S.
22.	C.S.	the motor runs	1	,,	S.
23.	C.S.	the pump runs	2	,,	S.
24.	B-C.S.	it runs	1	,,	D.
25.	C.S.	Jameson smiles	1	,,	D.
26.	C.S.	he moves starter half-way over	1	,,	S.
27.	C.S.	the pump runs	1	,,	S.
28.	C.S.	water eddies into it	3	,,	D.
29.	C.S.	starter pushed right over	1	,,	S.
30.	C.S.	the pump at work	12	frames	D.
31.	C.S.	water eddies in	12	,,	D.
32.	M.S.	Jameson and Bennett watch it	16	,,	S.
33.	C.S.	the starter right over	10	,,	S.
34.	C.S.	the motor at speed	8	,,	S.
35.	C.S.	the starter right over	6	,,	S.
36.	C.S.	the pump working	8	,,	S.
37.	B-C.S.	the pump working	6	,,	D.
38.	C.S.	the men's hands join	12	,,	D.
39.	C.S.	water eddying	10	,,	S.
40.	C.S.	the motor runs	8	,,	S.
41.	C.S.	the pump	8	,,	D.
42.	C.S.	Jameson, jubilant	8	,,	D.
43.	C.S.	Bennett, ditto	8	,,	D.
44.	M.S.	the water is no higher	24	,,	S.
45.	C.S.	the pump works	32	,,	



If the subject provides the opportunity, try to make a pattern out of it by careful selection of angle, but beware of studied effects.

46.	L.S. a light appears from the blocked passage. Rescuers . . . they start forward, picking at the obstructing debris	96	Frames	D.

In this extreme case not only the *content* and *length* of the shots are exploited, but also their pictorial features, *i.e.*, whether photographed hard and sharp (S) or diffused and soft (D).

Symbolism must be taken into account in preparing the montage scheme. For simplicity, no complex images or ideas have been included above, the examples being kept as succinct as possible to emphasize their fundamental structure.

It is hoped that by this brief explanation the apparently conflicting methods and ideas at first mentioned will be seen to be correct in their correct context. Mis-applied quick cutting, for example, is an atrocity. The basis of film art is montage.

Federation of Cinematograph Societies

IN a recent issue of *Amateur Cine World* reference was made to the lack of co-operation between English amateurs and similar representative bodies on the continent. A specific case was stated. This matter was immediately noted by the Federation's committee and suitable arrangements are in hand to avoid any repetition of such comment. Further, similar action is being taken in regard to American Societies.

In accordance with the Federation's Bye Laws, two film shows have already been held at the headquarters of the Royal Photographic Society and a third one is to be held on January 22nd, 1938. On these occasions films from various societies are specially viewed by well-known critics, who pass to the audience present their personal criticisms. These shows have proved to be both instructive and interesting.

The Federation has inaugurated its first film competition. Each society can enter two films, the last date for films accepted being February 5th, 1938—2 p.m. at the R.P.S. headquarters, 35, Russell Square, W.C.1. *Films will only be accepted from societies who are members of the Federation.* Films submitted can be on any of the well-known sub-standard sizes and a trophy will be awarded to the film judged to be the best.

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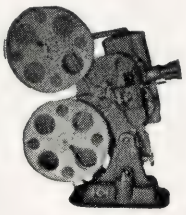

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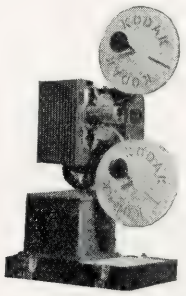

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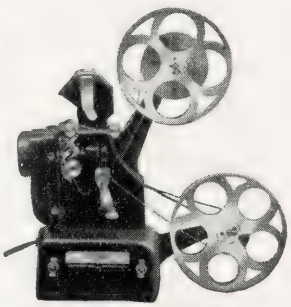

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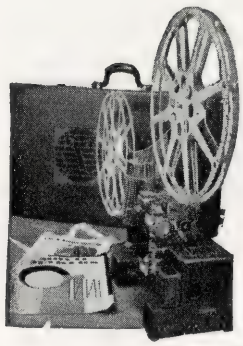

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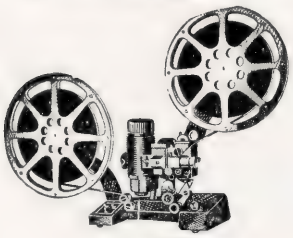

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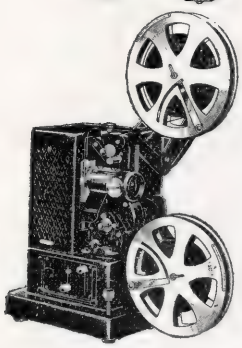

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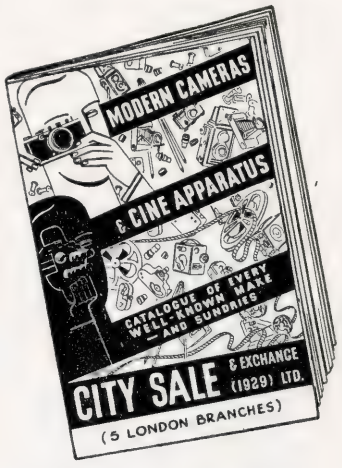
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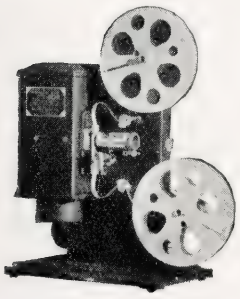

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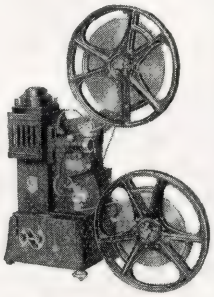

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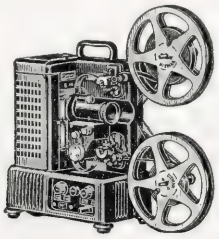

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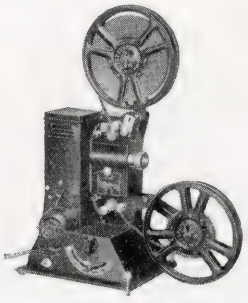

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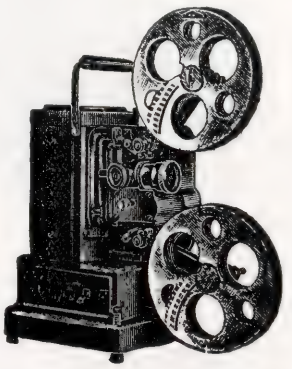

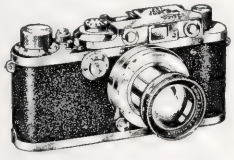

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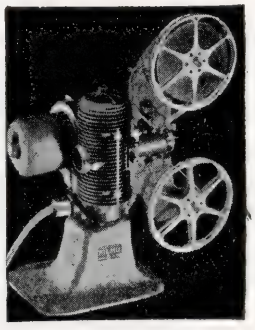

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THE TRUE PLACE OF THE SILENT FILM : IV

CONTRAST

By A. VESSELO

This series explains the differences and similarities in the techniques of the sound and silent film and how the amateur can put the technique of the latter to the best use. Previous articles have dealt with the meaning of action and the subjective and objective.

IN the amusing comedy *Easy Living*, very shortly to be released, there is a scene where Jean Arthur, who has just been installed in a luxury-suite at an expensive hotel, goes to the appropriate receptacle to look for food. From a subsequent shot of empty shelves we dissolve to a close-up dominated by an 'Automat' sign. These two consecutive shots tell us the whole story quite clearly; by a direct contrast between two environmental details the director has shown us the difference between his heroine's apparent and real circumstances. She lives in a palace, but has to go to a snack-bar for her meals.

This is a simple case of a principle which goes through all film-making. If the essence of a film is action, it is not perhaps an exaggeration to say that the essence of action is contrast. You may have contrast in tempo between different series of shots, or contrast between successive shots, or between elements in the same shot; you may emphasise your contrasts straightforwardly by means of the sound-track, or you may let the sound-track carry the chief weight of the contrast, or you may even contrast (judiciously) the sound-track with the picture. Finally, you may have large-scale contrast between the foreground and the background of a sequence or a whole film.

Without the contrast provided by the shadows this shot would be somewhat dull. While it is a mistake to wait until the sun shines before filming, do not neglect the pictorial possibilities which it provides.

A Familiar Background

For the purpose of elucidation let us take the last possibility first. In every film by Hitchcock you will find the same idea at work: a familiar background is used to intensify the melodramatic values of the foreground. Thus, in *The Thirty-Nine Steps* we have a murder taking place in a flat in the very centre of London, not far from the B.B.C. itself and there follows a chase after a suspect on a Scottish-bound express, with all the normal concomitants of a train journey as many of us have often experienced it.

Hitchcock is particularly fond of the London scene, its streets, its buildings and its traffic—just because such numbers of people know it so well, in connection with the ordinary business of their lives. In the same way he is very fond of dismal-looking revivalist halls, just because they seem so unromantic on the surface. Comic relief is also used with the same intention. In comedy-melodrama the comedy is employed to heighten and set off the melodrama.

The Question of Tempo

The question of tempo, of quick opposed to slow, of dynamic against static, I have discussed in previous articles on 'Movement and Rest.' Certain important aspects of it should be recalled here. The hero rushing to save the heroine in the nick of time represents the dynamic, probably stressed by short, swift cuts, while the heroine faced by a slow-moving, impending doom at the other end represents the static and the two together create that suspense which is always the basis of action, though it may be in a less extreme form. Suspense depends absolutely on contrast of mood. No film moves at a constant tempo throughout and the increased speed as a rule demanded by the approach of a climax is made particularly evident in Soviet films.

The static-dynamic opposition appears also in the habit of cutting-in shots of seated spectators at a race or a football match. This takes us on to the general contrast of single juxtaposed shots, as in the example at the beginning of this article. The method's possible variations are wide. You may follow

up the rich man at his caviare with the poor man at his bread and water; and if you want to hammer in your point you will go from a close-up of the caviare to a close-up of the bread and water. Or you may wish to contrast the lonely darkness of a street with the gay, lighted interior of a house in the same street. Or you may dissolve from a lamp post (town) to a tree (countryside). The method is frequent in temporal transitions, as in the popular type of scene where a pair of walking legs is shown, first in trousers and then, perhaps, in pyjamas.

The mere change from long-shot to close-up is itself a vital species of contrast—in scope, in composition and in emphasis. The same applies to the alternation between different angles. A good instance is an upward shot of a King and Queen in lofty dignity on a balcony, set off against a downward shot of their people standing in great crowds below and cheering them.

If attractive pictures are to result and the snow is really to look like snow it should only be filmed when the sun produces a sparkle on it.

Contrasts within one and the same shot often occur. In the latest Soviet film to be shown here, *The Last Night*, there is a shot, near the end, looking down the interior of a station. On the left-hand side is a train, standing at a platform which is on the right. From the doors and windows of the train project rifles and bayonets, as far as the eye can see. A peasant woman is running down the platform: she had come to see whether the troops are for the Revolution or against. The contrast of this one unarmed little figure in movement, against the still but threatening mass of the train in the great station is very striking.

The Place of Sound

What, then, of sound? First of all, it is clear that sound may strengthen a given effect. The contrast between the dark street and the lighted interior will be made more real if there is also a change-over from comparative silence to a noise of chattering and laughing voices. Equally, the lamp-post-to-tree transition will be considerably helped by a skilful change from traffic-noises to birds twittering. But, of course, the sound-track need not invariably alter in time with the picture. In the case of the scene, mentioned above, of Royalty on a balcony, each of the component angle-shots would have the same background of cheering. Sound can, in fact, assist a visual contrast by ignoring it and by establishing a continuous background instead. The practice may be pernicious in some of its examples, as when an attractive passage from opera is glimpsed on a stage and thereafter only heard, in subordination to the trite remarks of characters seen in a box. But the principle is important.

The last class of effect may be reversed: the picture may remain constant and the sounds give the emphatic contrast. In a party scene you might have someone setting down a half-empty glass on a table and you might then focus on the glass in close-up while the noise of the party went on behind. If, subsequently, the noise died down to silence, with a shutting of doors, the implications would be fairly plain and the context could be made to fill in the details. Sinister effects can be produced by this means—noise, a shot, screams, silence, would tell a suggestive story of their own.

In conclusion, it is possible to have direct contrast between sound and picture—what certain theorists unwisely call 'counterpoint.' The problems raised are far too knotty for us to pretend to do more than touch on them here, but it may be taken as axiomatic that a sound cannot be brought into contrast with an accompanying picture unless the sound has been first of all solidly established by a picture of its source. It is no use a director's showing imprisoned miners, and then in order to contrast the tragic darkness with the outer air, superimposing without warning the sound of birds singing. His audience is less likely to be impressed than to wonder how on earth a bird managed to get down the mine.

Sound is Subsidiary

Hitchcock, in *Secret Agent*, has demonstrated once for all how this sort of thing should be done. It will be remembered that he sets a shot of a mountain-top from which a man has been thrown, against the loud sound of a dog, known to be far beyond hearing in the valley, howling mournfully. But the dog is not *any* dog, it is the man's own dog—and it has been well and truly established in addition by repeatedly intercut shots as the man climbs the mountain.

The point is relevant, for it gives us further proof that sound, despite its great importance, remains the second member in the sound and picture partnership. The basis of contrast is firmly set down by the silent film and here again, sound widens our technique without fundamentally altering it. There is so much that the silent worker can do in this field that he ought not to worry himself unduly about the things he cannot do.

Fig. 1.

Fig. 2.

Fig. 3.

Linking Contrast With Camera Exposure in Artificial Light (2)

The concluding instalment of the article published last month describing how the Smethurst High-Light System can be applied to indoor lighting, particularly in relation to calculating contrast.

By P. C. SMETHURST

IT will have been seen from the description of practical methods given in last month's issue that there is nothing intrinsically difficult in arranging contrast for all ordinary purposes. To complete the survey of lighting, however, some specialised types should be taken into account, for lighting in the cinema is used for particular purposes and is not (or—better—should not) merely be an expression of personal eccentricity or temperament on the part of the cameraman.

High-key effects, in particular, demand some attention because of their great practical value. It has already been noted that all our films are to some extent "high-key" because faces are represented as being considerably lighter than they are in real life and it is because of deficiencies in the human countenance that this type of effect is specially useful.

By increasing the exposure until the tones are almost at burning-out point, blemishes, wrinkles and dark shadows are removed and the female friends of the cinematographer become enraptured with his skill in filming them. Like all other things, however, the increase in exposure must be judicious, for if it is carried too far the lack of match between the face in a close-up and in a mid-shot may become altogether too obvious.

High-Key Lighting

Combined with high-key effect comes flat lighting, which is used to promote the same ends. Soft diffused lighting irons out creases and subdues irregularities and when combined with high-key is exceedingly effective. It may be seen on the professional screen in at least two films out of every three.

Flat lighting merely means that no deep shadows are present, thus implying that main and flood lights have either identical, or at least very much the same, intensities and high-key means that both main and flood have an E.L.I. with a plus value—higher than that required for normal camera exposure. Fig. 1 shows a flat high-key close-up with both main and flood lights at + ¾ (i.e., f/5.2 instead of f/4) and since both were used at rather higher than face level there is some modelling remaining in the face tones. Compare this with the hard lighting in Fig. 3 and notice the apparent difference in age of the model. The spot-lamp was ±0, on the left.

High-key without complete flatness is shown in Fig. 2. Here the main light was +1 (f/5.6 against f/4) and the flood light was ±0 (f/4). The spot-light was used from the left and had a reading of ±0 (f/4).

Sometimes a strong light is used from one side to accentuate modelling or to create some special effect. This is shown in Fig. 3, where the main light was +½ (f/4.5) and the flood reduced to −2½ (f/1.8). No spot-lamp was used in this case as it was not required to lighten the hair on the left against the light background.

No Make-Up

There is a great deal to be said for the use of a slightly stronger main light in all cases of close-ups, even if relatively strong contrast in lighting is being used and part of the attraction of Fig. 4 is due to the fact that the main light was +½ instead of being ±0. The flood light was −1½ and the overall contrast thus two stops, or 4 to 1. There was also slight back-light from the spot, with an E.L.I. of −1.

It may be noted as a matter of interest that no make-up in the studio sense was used on the model for any of these illustrations and normal powder and lipstick was not excessive. Excessive powdering with ordinary powder is unsatisfactory photographically, for it causes extreme flatness in the face tones and a lack of good modelling. It is unfortunate that many of the fair sex incline to excessive powder when under the camera in the belief that it covers their alleged deficiencies and they should be asked pleasantly but firmly to desist if they start operations of this kind.

Men, on the other hand, are invariably improved by the use of correct panchromatic film make-up, since they are only too easily inclined (particularly when dark-haired) to appear unshaved in artificial light. This deficiency can, of course, be remedied by using high-key lighting, but the tendency for the brighter parts of the picture to burn out is not always pleasant.

Before leaving the question of close-ups it may be remarked that a slight reflection in the eyes from one of the lamps tends to give a very much " brighter " appearance to the whole picture, since in its absence the eyes frequently seem to be dead and lifeless. If the main and shadow lights are so placed that no reflection appears in them, an ordinary 60 watt lamp held beside the camera usually gives sufficient reflected light to record on the film without affecting materially the lighting arrangements or varying the exposure sufficiently to be noticed.

Lighting for Dramatic Effect

It is, of course, not necessary that the main light should always be in front of the subject, for strong back-light is often very effective for dramatic purposes, just as it is in daylight. In this case care must be taken that the main light is not too powerful, however, for it is very much easier to burn out with it falling obliquely from the back than when falling obliquely from the front. Fig. 5, for example, shows no detail in the dress on the right shoulder of the model, though the face is properly rendered. Here the main light was +1 (f/5.6) and the shadow light $-2\frac{1}{2}$ (f/1.8), while a little extra light on the right is provided by a spot-lamp at ±0 (f/4).

As a summary of lighting in these five illustrations the following table may be taken :—

Camera exposure f/4. E.L.I. values :

	Main light	*Flood light*	*Back-light*
Fig. 1	$+\frac{3}{4}$ (f/5.2)	$+\frac{3}{4}$ (f/5.2)	±0 (f/4)
Fig. 2	+1 (f/5.6)	±0 (f/4)	±0 (f/4)
Fig. 3	$+\frac{1}{2}$ (f/4.5)	$-2\frac{1}{2}$ (f/1.8)	Nil
Fig. 4	$+\frac{1}{2}$ (f/4.5)	$-1\frac{1}{2}$ (f/2.3)	−1 (f/2.8)
Fig. 5	+1 (f/5.6)	$-2\frac{1}{2}$ (f/1.8)	±0 (f/4)

Finding Values

It must be emphasised that these values are only suitable for a film of medium contrast, for the number of stops difference for a particular darkening or lightening effect varies according to the contrast of the film in use. The simplest way to find suitable values for practical use on one particular film is to make a test with a main light of ±0 almost at right angles to the camera axis and to give exposures with shadow light of −1, −2, −3 and −4 E.L.I. A similar test with increased main light will show the extra exposure value required for high-key and similar work and once the proper figures have been established there will be no need to change them as long as the same film stock is adhered to.

A few notes on the position of the lights may not be out of place. Unless a special effect is required, the main light is always higher than face level, because shadows are necessary under the chin and nose to produce proper modelling. The flood light for the shadows is much less of a point source of light than the main because of its large diffuser area and is conveniently used either on face level or a little over it.

To get the flattest possible lighting two lamps of equal E.L.I. placed 60 degrees apart from the subject position give an extremely even lighting indeed and when diffusers are put over them the head of a model may turn in any direction whatever without showing appreciable shadows. This arrangement is sometimes useful in close-up work, for both of the lamps will be well clear of the camera.

Fig. 4

Fig. 5

Spot - lamps present difficulties, but are fortunately quite easily made up from simple material. Given a lamp in a bowl-shaped reflector, it is only necessary to obtain a large piece of paper with a polished aluminium face and to roll it into the shape of a cone with a large end big enough to fit over the bowl of the reflector. The smaller open end will then form a source of concentrated light when pointed at the subject it is desired to light. This ingenious method is due to Dr Otto Croy.

Film Accompaniment

THE Gramophone Company (363, Oxford Street, London, W.1.) have just issued a most useful " Catalogue of Mood Music," designed primarily for musical accompaniment to films. The catalogue has been divided into two distinct headings : (1) Gay, Light and (2) Sad, Heavy, and these in turn have been elaborated into their respective moods. Under the first heading come such moods as Comic, Jolly, Quaint, Impertinent, Pastorale, Teashop, Pretty-pretty, Tripping. In the second section we have, among other moods, Spiritual, Pompous, Stormy, Harrowing, Ghoulish.

Then there are further subdivisions including Cinema Organ, Effects, Dialects, Water Scenes and National music. The records are drawn from the H.M.V., Columbia, Parlophone and Regal-Zonophone lists. The catalogue, which lists some twelve hundred records, costs 6d.

Movie-makers will be interested to learn that the Gramophone Co. maintain a Central Record Information Bureau to assist anyone in the choice of 'special' music. There is a theatre and projection room at Oxford Street where clients' films may be run through, a synopsis made and the records matched. In connection with the compilation of a musical accompaniment of gramophone records it should be noted that an H.M.V. record groove indicator, by means of which a selected passage from any type of record can be infallibly picked out, is available.

We have received from Cyril Howe (Abbey Churchyard, Bath) his latest film library catalogue, which details the contents of 'Four Libraries in One.' The cautionary advice on page 20 is very opportune. The catalogue is, of course, free.

Readers' FILMS Reviewed

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

MADEIRA, 1937. *By J. P. J. CHAPMAN. 800 ft. 16mm.*

We are glad to note that this film, submitted to us some months ago, was awarded a certificate in the sub-standard Colour Class of the R.P.S. Kine Exhibition. (Incidentally, it is interesting to conjecture why the R.P.S. should retain the spelling 'kine' when 'cine' has become the accepted use. When custom sanctions the use of a word that may not be etymologically correct the use of the older and originally correct form becomes obsolete, affected and therefore incorrect. But in any case there is no authority for 'kine.')

The credit, main and sub-titles of "Madeira" are very fine. The first sub-title reads: "We are greeted by the usual bumboat men and diving boys." This opens the film too abruptly. One wonders who 'we' are. The film is not in the nature of a 'personal' record and the pronoun, therefore, is scarcely in place in this context.

We suggest that the first part of the shot of the liner that appears at the end of the film should immediately follow the main title and that the author then follows with the sub-title. The 'we,' however, is a mistake, because after this first sequence we cut at once to a pan (a commendably slow and steady one) and then to scenes in Funchal, the boat forgotten and the personal element still lacking. It will be appreciated that we are in no wise suggesting that there is not enough of the personal element—that is entirely a matter for the maker of the film, but the audience should not be led to expect it if it is not, in fact, intended to portray it.

A Matter of Editing

It might be advisable not to have the shot of the flowers at the end of those showing the flower women. Our interest is in their colourful dresses, not so much in what they sell—a small point, perhaps, but one worth consideration. By all means include the flowers, but coming at the end of the sequence they do not strike quite the right note, the attention being finally fixed on a subsidiary feature.

We can perhaps clarify this point by considering the following sequence in an imaginary film dealing with the making of watches. The film ends on a pan of a number of watches of different shapes and sizes displayed on a table. A girl takes up one or two of them and close-ups are obtained of them in her hand. We can quite well include a few very short close-ups of the girl alone, the watches not being seen, but it is the watches and not the lady with which the film is concerned, so that if we end the film with a close-up of her we shall have dissipated some of the interest we have been at such pains to build up.

The sequence showing lizards sporting about is much too long. It is not an essential feature of the place but only, as it were, a commentary upon it. It should, therefore, be cut. In any case, it is worth noting that pictures of reptiles, however technically fine they may be, are distasteful to the average audience.

Fades

It is wrong to fade from a medium shot of a lady in a garden to a close shot of her. The fade is usually employed to indicate time lapse, but here the action is continuous. Straight cutting is all that is required.

Exposures are admirable and all the shots are beautifully steady, most of them being pictorially most effective. But continuity is somewhat inadequate, so that although one is presented with some expressive facets and aspects of Madeira it is not easy for an audience to sort them out and collate them to get an embracing conception of the whole. A Leader has been awarded.

PILOT WANTED. *By F. T. R. HOLLINGS and F. A. SCOTLAND. 320 ft. 16mm.*

This is a commendable attempt at the documentary type of film, but it is not very explicitly expressed, chiefly because the continuity is halting. It does not, as the documentary should, delve deeply into the subject (or, at least, an aspect of the subject); does not answer the questions: How and Why?

How many times does the pilot make his trips in, say, a week?

AMATEUR CINE WORLD

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From the hundreds of films submitted to this magazine in 1937, each of which has been reviewed by the Editor, although there has been space to publish only a very limited number of criticisms, some twenty-five of the more outstanding will be screened again and from these the final choice will be made. There is still time to enter your film for the 1937 competition. The closing date is Dec. 31st, 1937. Instructions regarding entry are given at the top of this page. Makers of the twenty-five best films will be asked to re-submit their films early in January, 1938, and the ten plaques will be forwarded to the ten winners as soon as possible after the final judging is completed.

To what extent does he control the ship he is piloting? How does he serve his apprenticeship? What are his working conditions like? To what extent, if any, does he make use of weather lore? It is questions like this that one would like to have answered. The film does not really tell us anything of any great importance that we did not know before; it merely explains that a pilot guides large vessels to anchorage. That we know.

Since the makers are themselves familiar with the subject it may not be easy for them to grasp the relevance or importance of these questions, but let them consider the following analogy. A film of a chauffeur driving his master through a busy street would have very little audience appeal because it would contribute nothing new or significant to their store of experience. It would, in short, be dull and uninteresting. To hold their attention it would have to feature the chauffeur as a person or explain the significance of the journey as far as it concerns him.

Cinematic Material

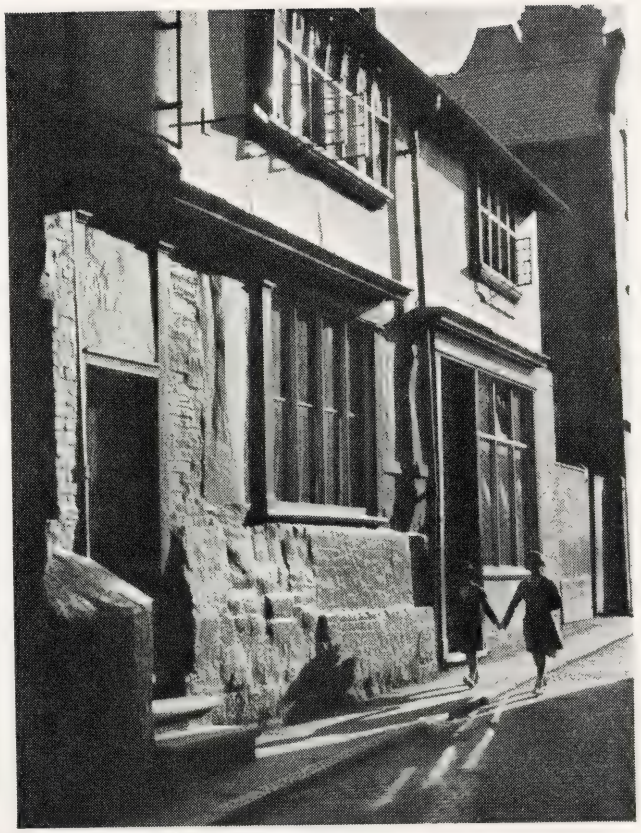
We are frequently told that there is beauty in a sewer pipe and drama latent in the swish of a cat's tail, but not many of us can hold eternity in the palms of our hands. Apropos sewers there seems to be the impression in some quarters that genius is the infinite capacity for raking drains. We have frequently stated in these pages that it does not matter what one films provided it is cinematic material and that goes for sewers, if you like delving into the lower strata. And if you say that there is no drama in them, what about Javert's grim pursuit through the sewers of Paris? We can't reasonably stage chases through sewers but we can make worthwhile films about sanitation. But we must first make sure that our material is indeed susceptible to cinematic treatment.

The still photographer can photograph the trivial with striking success provided he has a feeling for the artistic as well as technical skill. He can spend a considerable time in setting up his camera and arranging the incidence of the lighting to get the required effect. Railings can be dull bits of metal that keep one out of somewhere. Seen aright they can lead the imaginative into a world of fantasy. The shadows they cast can make a pattern, the play of light and shade can produce an effective composition.

Still and Cine

The still man can control development to accord with the effect he had in mind, to soften or accentuate contrast, for instance. In the printing he can apply local shading and can regulate the exposure to enhance or subdue certain features. He will choose the paper that best accords with the subject—a soft or a brilliant, a warm-toned cream or a chaste grey.

He stands or falls by the result: one picture alone. That one picture can suggest much, through it he expresses his personality. But it cannot be too strongly stressed that single shots in a film are only of importance in so far as they bear a relationship one to the other and therefore advance the theme in some way. The cine man cannot afford to be pre-occupied with one particular shot. Indeed, if a shot draws attention to itself at the expense of the rest it is out of place. So when you are told about the beauty of sewer pipes and the dramatic possibilities of the everyday, accept such statements with reserve. It is true that there is cine material all around you but it needs to be assembled and built up. One swallow, etc.



If you are taking shots of buildings, include now and again people going by; they will give movement to an otherwise static shot and in certain cases will be useful as giving an indication of height.

The material in "Pilot Wanted" is not sufficiently well built up. English short films are among the best in the world and our documentaries have a deservedly high reputation; but if you take them as a model do not necessarily accept them unreservedly. Not all English documentaries are good. Some, despite the plaudits of the avantgarde who quiver with joy at an impossibly over-corrected sky and who hold that a film is compelling if only one has to look at it sideways in order to get the shots in correct perspective—some of these films are surprisingly superficial considering the esteem in which they are held. An honest, workmanlike job is more effective than a futuristic jigsaw puzzle and the amateur would be well advised to leave impressionism alone. Certainly there is a pleasing variety of angle in this film—not arty angles but merely sensible changes of position the better to express the subject, and the cutting is adequate, but the film suffers as a whole from being somewhat pointless.

Unanswered Questions

At the beginning we are shown some men arriving by bus, but the journey is not very well suggested. Why is it needed to show it all? Do the men come from some club? Is the vehicle a communal bus? Who does the young man telephone to? Did he 'phone on spec or have the pilots some means of knowing when their services will be required? The film leaves too

(Continued on next page)

Amateur Film Technique

(Continued from previous page)

much unexplained. If one shows an action that has reference, direct or implied, to another action, then one must show that other action. For example, if you screen a shot of a knot of people, their backs to the camera, keenly interested in something that the camera cannot see and do not in succeeding shots reveal the object of their interest, the audience will quite rightly feel they have been cheated.

The characteristic of the cine camera is its ability to peer inquisitively, to record all material aspects of a scene or action. It is true, also, that the art of the cinema is largely the art of suggestion, that one should show just sufficient of a thing to enable the audience to guess the rest; but they must have some material on which to base their guess. There is little point in showing a person telephoning if you do not indicate what he is 'phoning about. And if it is scarcely of sufficient importance to be mentioned, then the shot is scarcely of sufficient importance to be included.

Although movement is the essence of cinema, this does not mean that violent movement should be aimed at. The lazy rippling of a lake, as here, can be very effective on the screen. But note that it is advisable to aim at movement of some kind.

To revert to the bus journey; we see the men getting in, then a shot from the car when it is in motion. Then in the next shot the car has already stopped. It should have been shown slowing up and some indication of time lapse is necessary. Here it seems as if the car goes only a few yards, since there is only one shot of the actual journey and that is held on too long for a continuity link. We frequently see shots from moving vehicles in amateur films and in almost every case they are held on too long. Generally speaking, such shots should be regarded as evoking an 'atmosphere' (they are in any case usually too jumpy to have any interest in themselves) and should therefore be kept very short.

However, the authors deserve praise for a commendable attempt, for their selection of subject and the facilities they secured for filming it.

A SUMMER CRUISE IN THE LINER STRATHMORE. *By L. Barnato.* 1 *reel.* 16*mm.*

In the production of a film for which one cannot do much planning in advance, continuity is always something of a problem. One useful continuity device is to separate the sequences with a detail shot of the major feature of the film. As an example, in a cruise film one can edge from a sequence showing deck sports to people sunbathing, by a detail shot of the boat. But the continuity link must not be vaunted; the whole purpose of it is an unobtrusive linking, an elision from one part of the film to the next. If the shot is short it will, of course, be relatively unobtrusive, but no matter how brief it is it will parade its purpose too nakedly if it is repeated too often.

Continuity devices must be varied. In this film they are not. The method of editing is somewhat too regimented; it is not sufficiently fluid so that one comes to anticipate the order of the various shots. One expects, for instance, to see a detail shot of the boat after shots of deck games, then another sequence on the boat, then another detail shot of the liner. There are, in fact, too many of such shots and the film as a whole would benefit by cutting, most of the sequences (deck games and the anchor being paid out, in particular) being rather too long. But the film is an interesting one and gives a colourful and varied account of a cruise, but because the continuity is not always adequate it tends to be scrappy here and there. A Leader has been awarded.

PLEASURE PARK. *By E. H. Butler.* 200*ft.* 9.5*mm.*

This film is described in a sub-title as a 'Documentary Film'—a quite unnecessary sub-title. In any case, the average audience is not interested in technical 'labels' to films. The pan at the beginning is much too long; it seems that almost a complete circle is made. A sub-title informs us that 'all kinds of craft use the lake,' but the succeeding shots show that it is singularly devoid of them.

Shots of model yachts *in* the lake (not at the side, being tended by a man) should follow the shots of the real yacht. Better continuity will be achieved thereby, since the shots are a better match pictorially. The sub-titles are neat, well made and commendably brief, but in most cases they are self-evident; they tell us, for instance, that at nightfall the park quietens and empties. But what park does not? Sub-titles should give information not readily apparent from the pictures.

PRACTICAL LESSONS IN CINEMATOGRAPHY : II.

ELECTRICAL TOPICS

For the Amateur Projectionist

NOW, although it is possible to show moving pictures in the home with no other equipment than a projector, films and a simple screen, it will soon be found that there are certain inconveniences which tend to mar the show more and more as the mere novelty wears off. For example, there may be only one electric point in the room, and when the projector is connected thereto the room is plunged into permanent darkness except for the periods of actual projection when the screen is illuminated. At the end of each film, and before the start of the next, the spectators sit petrified in a Stygian darkness for several minutes waiting hopefully for something to happen.

Even with two electric points it probably is necessary to walk from the projector to the wall switch and back before and after each film ; so that some means of controlling both the projector and the room light from the operator's seat is a decided advantage. About two years ago I described in this magazine a simple device which switched the current from room light to projector, and vice versa, by the working of a single switch, and it may be worth while to repeat here the diagram which appeared (see Fig. 1). The materials required are : one B.C. adaptor, one lamp-holder, one 2-way switch (*not* simple ON-OFF), and a length of *triple* flex sufficient to reach from the normal lamp-holder of the room to the projector : total cost about three shillings. The method of wiring is indicated in the diagram.

Preparing a Switchboard

Another way of dealing with the matter is to prepare a small switchboard which is placed at the side of the projector and is served by a length of flex running from the nearest electric point. My own home-made switchboard has three switches controlling two lamp-holders and one 2-pin plug socket ; but it is not essential to have more than two outlets (one at least of which must be a lamp-holder) controlled by two switches. My switchboard comprises a 9″ x 6″ switch block, wired as shown in Fig. 2. In use the projector plug is inserted into the socket, a lamp is placed in the centre lamp-holder (for local inspection and threading), and the remaining lamp-holder accommodates an adaptor connected by flex to a pedestal lamp which provides the room illumination when required. This is a very convenient arrangement providing three separate outlets

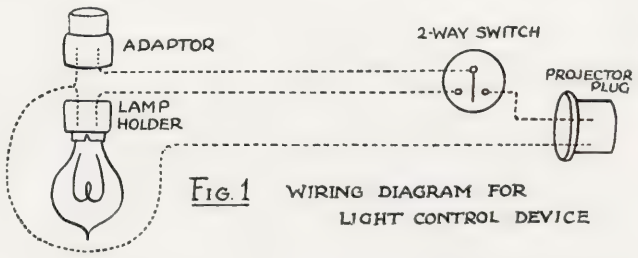


FIG. 1 WIRING DIAGRAM FOR LIGHT CONTROL DEVICE

from one "point" and permitting of full control from the operator's seat.

The amateur who proposes to go visiting with his projector outfit should make a point of including several different kinds of electric adaptors so that he may connect his projector (or switchboard, if he uses one) to any convenient point, whether it be a lampholder, a 5-amp. plug socket, or a 15-amp. plug socket. A collection of adaptors to meet every need can be obtained for a few pence at the " 3d. and 6d." stores.

It is also worth while to have a separate extension flex, some three or four yards long and of good quality, with suitable fittings at both ends to provide a longer "reach" when the projector must be placed some distance away from the service " point."

Resistance and Transformers

Before leaving the subject of projector equipment it may be advisable to refer to the matter of supplementary resistances and transformers. Although there are a few projectors which operate direct on voltages of 200 to 250, the majority of instruments require the addition of a transformer or a supplementary resistance to reduce the electrical pressure to some lower voltage as required by the particular projector concerned. Frequently the projector is offered with a choice of either transformer or resistance and the beginner may wonder which he should choose. Here, then, is an explanation of the difference between the two :

A resistance may be used on both Alternating Current and Direct Current supply, but a transformer can only be used on A.C. mains. A transformer, however, *transforms* the current from high to low voltage without waste, whereas a resistance *dissipates* the surplus voltage and wastes it in the form of heat. Consequently a transformer is more economical, but the amateur who wishes to use his projector on D.C. mains has no option but to choose a resistance.

Owing to the increasing adoption of Alternating Current throughout the country, those individuals who, like myself, live in a Direct Current district which " it

(*Continued on next page*)

By HAROLD B. ABBOTT

In this practical guide for the ' homely ' movie-maker our contributor has dealt with types of apparatus available, cost, the technique of filming, filming hobbies, simple lighting equipment, editing and titling personal films and projectors and projecting.

ELECTRICAL TOPICS

(Continued from previous page)

is not proposed to change over to A.C. for a very long time to come " (per official letter) are in the unfortunate position of being left in a back-water. There are already many pieces of excellent electrical apparatus denied to such unlucky folk and if a recent announcement of a well-known amateur cine house foreshadows a general policy in the trade it seems that it will not be long before D.C. users will have to satisfy their needs from second-hand and obsolescent projectors.

Unfortunately, nothing can be done about it (except to move into an A.C. area), but the point which has to be borne in mind by a D.C. user is that a purely A.C. projector is of no use to him and he should make sure when purchasing a machine that it is " universal," *i.e.*, can be used indiscriminately on A.C. or D.C. There are, so far as I am aware, no purely D.C. projectors.

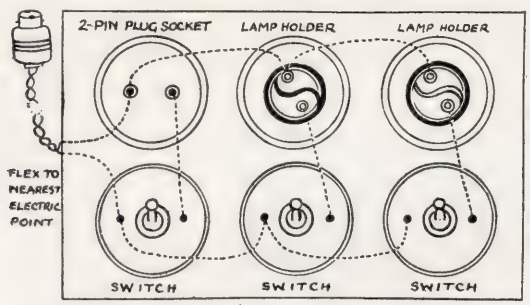


FIG. 2

WIRING DIAGRAM FOR PORTABLE SWITCH-BOARD

In case of apparent electrical failure with your cine apparatus, first check over all switches (including room switch if this is serving the projector) to make sure they are ON. If, despite this, the projector appears to be entirely " dead," test the " point " from which the projector is being served by replacing with an ordinary lamp or (if a " power " point) a bowl fire or some other normal electrical apparatus. Should the " testing " apparatus be a kettle or similar article which does not readily indicate when it is working, it is sufficient to observe if the pulling out of the plug causes a spark: if it does the " point " is alive; if not (assuming, of course, the kettle, etc., is known to be sound) it is dead and it may be that a new house fuse is required.

Locating Faults

If the point is found to be alive and the projector remains entirely dead, there is possibly a break or a bad connection in the lead from the point to the projector; disconnect the lead and examine the interior connections at each end; then see that a proper connection is made both at the service point and at the projector end and try again. A fractured wire within the cotton or rubber sheathing is difficult to detect and often can only be confirmed by trying a new lead.

If only part of the projector is dead, *e.g.*, the lamp only or motor only, it is obvious that the main supply is in order but there is a failure in the local circuit—the motor circuit or the lamp circuit, as the case may be. If it is the lamp which fails, remove and examine it: a broken lamp is usually pretty obvious and so is the remedy; but it may be that the lamp itself appears to be in good order.

In such circumstances examine carefully all leads and terminal connections applicable to the lamp circuit. Watch for fractured wires or loose terminals. See that the spring plunger in the lamp holder *does* spring and rises high enough to make contact with the central blob of solder on the base of the lamp: if it does not, apply a little " influence " to make it do so. (*Warning:* All handling of electrical contacts must be done *only* with the projector entirely disconnected from the electrical supply). In examining for breaks in the wiring do not overlook any resistance which may form part of the circuit.

If the Motor Fails

Where a transformer is used it is not easy to trace a fault in that part of the equipment except by elimination of other factors. In any case, breakdown in a transformer means abandoning the show as it can only be rectified by specialists.

In the case of the projector lamp lighting up, but the motor failing to function, first make sure there is no mechanical binding outside the motor itself (*e.g.*, film jammed), then examine for breaks or bad connections in the circuit, as for the lamp. On the other hand a motor may refuse to work owing to a dirty commutator and this is particularly liable to happen if the motor has been excessively lubricated.

The remedy is to wipe the commutator with a piece of clean dry rag while revolving the motor spindle by hand. (The commutator is the copper, segmented " drum " at one end of the motor spindle. It picks up the current from two carbon " brushes " which are kept in contact with the surface of the commutator by means of springs).

" Silly " Little Troubles

When the commutator has been wiped clean it is advisable to remove the carbon brushes and wipe the surface of these also. Failure of the brushes to make proper contact with the commutator will also result in the motor refusing to work and the cause may be either a weak or broken brush spring or a " sticking " brush due to oil and carbon dust fouling the brush holder. If none of these " first aids " remedy the trouble the projector will have to be returned to the makers for repair.

There are, however, other " silly " little troubles which are sometimes quite mystifying. I was once proudly showing off a new projector and noticed, after a while, that the film was making a wonderful loop from the take-up reel to the floor. The lights were put on and I went to replace the take-up belt which I guessed had been left off; but it was there—and it worked perfectly! The trouble did not recur during the show and it was about three days later when I solved the mystery—my arm had been resting on the take-up reel. " *And they call him an expert!* "

Technical Features of Some January Releases

By A. VESSELO

A scene from "The Good Earth" (released this month) seen in the making. Paul Muni, who gives an admirable performance, is on the extreme right.

THOSE who are genuinely interested in the film's progress must find it heartening whenever they come across an attempt to screen a really intelligent theme in a really intelligent way. Such films, however pessimistic we may sometimes feel about the cinema, are much more common now than they used to be; and with *The Good Earth*, released this month, we have a first-class example. In setting before us the life of the Chinese peasant, his dependence on the soil, his struggle against hardship and famine, this picture fulfils a function that the documentary-maker is always impressing upon us—that of bringing us face to face with the realities of the world we live in.

The Question of Length

Much has already been written about it and here we have only space to deal with one or two items. Note first the matter of length. It is a mistake to think that the two-hour film is a modern invention: both *The Birth of a Nation* and Hepworth's pre-war *David Copperfield* had a similar running time. But the practice seems to be growing up of allowing a subject more or less to run its own length and that is altogether to the good. The principle involved is particularly important to amateurs, who are sometimes misled into cramming a possible hour's worth of material into half a reel of film. The only alternative in such cases is to scrap the original idea and work out a less complex one which will fit into the time allotted.

The whole virtue of *The Good Earth* rests in its authenticity of atmosphere. How vital this is may be seen from the comparative slackening of attention in the later passages, where the development begins to lean towards the hackneyed triangle love-formula. It may be seen, too, from the fact that Paul Muni and Luise Rainer, good though they are, are hardly *quite* convincing as Chinese peasants and the birth of genuine Chinese children to them causes one just a little uneasiness. Here is the old star difficulty once more, in a slightly varied form.

The scenes showing the invasion of fields by a horde of locusts have naturally been admired; but it would be wrong to lay too much emphasis on them. Spectacular effects are rarely more than an adjunct, and if they should arouse in us a too-conscious wonder, a 'how-is-it-done?' frame of mind, they may even defeat their own ends. It is worth indicating that a large part of the effect here is due to the tremendous buzzing noise of the locusts as they pass on their way—a noise, incidentally, which might have been produced by amplification from a relatively insignificant source.

Coming from Jacques Feyder, *Knight Without Armour* is a disappointing film—and a sufficient warning that skilful craftsmanship in details is not enough to carry a weak theme with shallow continuity. As usual, also, the story has lost in adaptation: the passage in which the young Bolshevik, Poushkoff, sacrifices himself to save the escaping Countess is all but incomprehensible in the film, for there is little in the events themselves to suggest why he should so readily betray his trust, whereas in a novel much can be explained by psychological analysis of motives.

An Excellent Shot

Again, the sight of Marlene Dietrich in flimsy draperies in the most incongruous situations, or emerging with make-up unscathed from a host of troubles, or having a bath, is not calculated to add conviction. Nor can we easily accept the precise public-school accents of some of the Revolutionaries. Of the more general points perhaps the only really valid one is the attempt to hold an impartial balance between both sides in the Civil War.

On the other hand, if we restrict ourselves to individual details of technique, there are some very good things among them. There is an excellent shot, taken towards the light with a hooded lens, of the two escorts driving away from the country station in their cart after Donat has dismissed them. A shot of this kind, properly handled, with the lens shielded from the direct beams of the sun, gives the fine haze of actual sunlight as it can be obtained in no other way.

(*Continued on page 527*)

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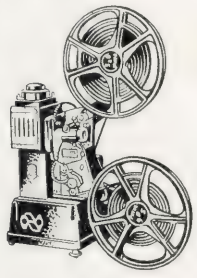

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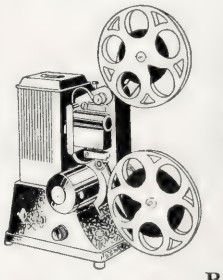

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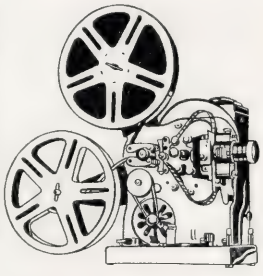

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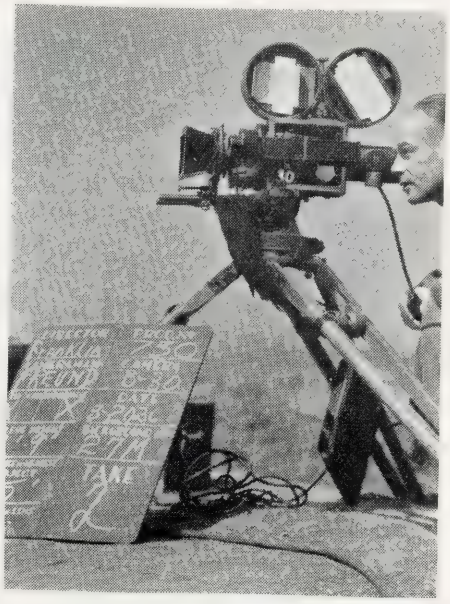
January Releases

(*Continued from page 525*)

Further on comes the sequence with the mad station-master, one of the best in the film; and here observe the suggestive use of sound. When the station-master waves on his non-existent train we do not, of course, see anything on the track; but we hear the noise of a train just as it might be in real life. This fantastic contrast of sound and picture somehow adds considerable humour to the scene.



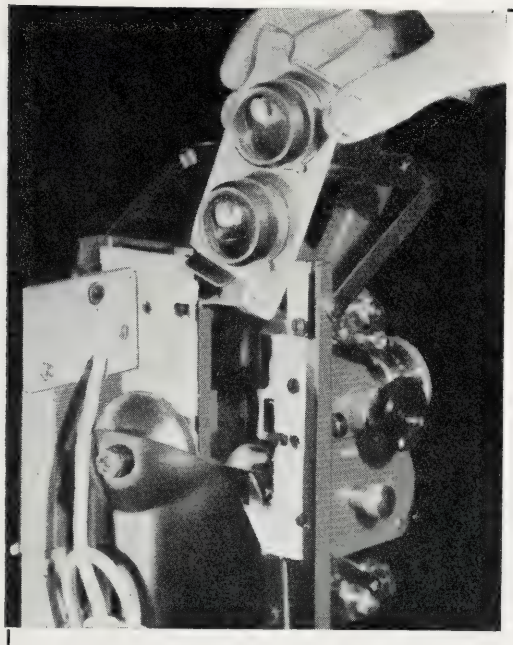
An indication of the thoroughness of professional film production is seen in this board by the camera in which Paul Muni is so interested.

Normal transitions are almost invariably made on action, but the fade-out on Robert Donat when he is arrested has been formalised. As he appears facing us at the door, hands reach out from either side of the picture and come down on his shoulders. They remain in that attitude and the scene comes to an end on a practically static composition. This is an interesting method, but somewhat dangerous to copy.

Action for Slander contains a device which is worth mention in passing. A maid in a particular shot falls back in a faint and the camera accompanies the movement from right to left across the screen as she does so, continuing it with a swift pan in which the background becomes indistinguishable until we come to rest again on a shot of the hero in his lodgings. Trick-transitions of this kind have their place, but should be very sparingly used.

Not every new Technicolor film marks an advance, but *A Star is Born* shows us the process at its best. Colour-values are natural, with a minimum of variation and definition is good: only occasionally do we get a certain background blur in close-up work. At times we even cease to be consciously aware that we are watching a colour-film at all—the effect is still present, of course, but it no longer obtrudes itself.

One of the great tests of a colour-process is its power to reproduce normal blacks and whites and greys. From this test too—as applied in the introduced shots of a black-and-white film being shown—*A Star is Born* emerges successfully. Among the least satisfactory shots, however, we may include the garish view of the sun over the sea when the ex-film-star commits suicide.



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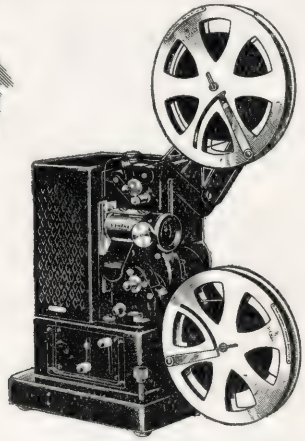

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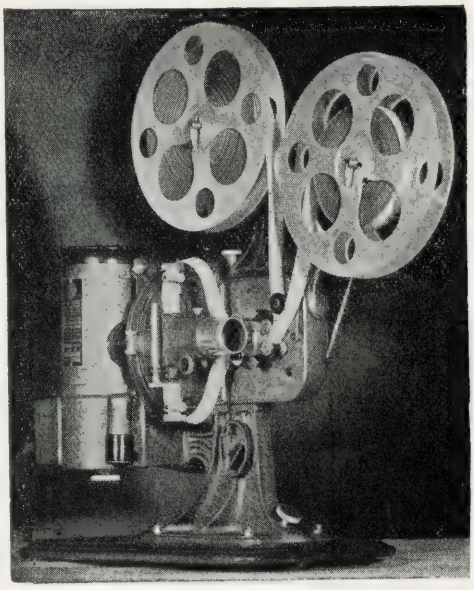

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It also has cool running motor, Pilot light lamp and motor switches, positive full range tilt, 2-way rapid rewind and 500-watt T-10 Mazda lamp. Today's best value in 16mm. projectors with Dallmeyer Max-lite Projection Lens **£42**

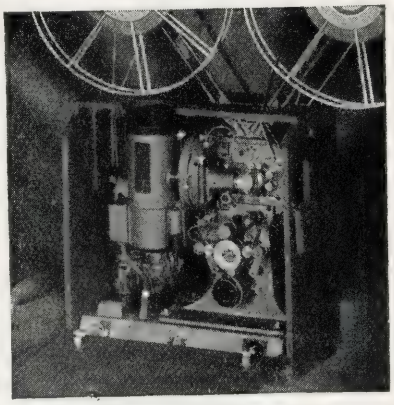
MODEL 22

Mechanically and optically, the Model 22 is identical to Model II, except for a Blimp case and special motor with rewind working direct from the shaft. Rapid power rewind functions at the touch of a small lever. With 750-watt, 110 volt lamp. It will take lamps of 500-watt and lower ratings. Accommodates 1,600ft. reels—Supplied with a 400 ft. reel. **Price £55** (1,600 ft. reel 25/6 extra.)

VICTOR '25' 16 mm. ANIMATAPHONE

Sound on Film apparatus approved for use with G.B.E. Film Library.

Gives full undistorted tone and brilliant picture projection. Has single case unit with tilting device, pilot light and spare reel holder and tool box. 1,600 ft. reel arms. Hi-power optical system, 500 watt lamp, 2 in. Dallmeyer Max-lite lens. Sufficient volume for audience of 600 people. Rola 10 in. dynamic speaker; 50 ft. speaker cord. Takes 400 or 1,600 ft. reels. Rapid power rewind .. **£115**



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Letters to the Editor

To the Editor, "Amateur Cine World"

SOUND-ON-FILM

Sir,—The amateur must have library films, but among my amateur film friends I see signs of revolt against the type of silent film available. This is undoubtedly the case with my private audiences, yet I project with good apparatus, under favourable circumstances and exercise great care and thought in my choice of films.

I feel it is not unfair to contend that a very large proportion of library films are hopelessly out of date in every respect and of negligible entertainment value. And the reason is not far to seek : the libraries themselves are battling against hopeless odds in attempting year after year to hire to the amateur films irretrievably outclassed by fifteen years progress in the cinema industry and moreover, a basic type of film which is no longer and indeed, should no longer, be perpetuated for purpose of pure entertainment.

Future of Film in the Home

I am certain that in the near future the amateur film trade will be compelled, if only in its own interest, to revise its ideas of what fare is suitable for the amateur hirer and profitable for the renter. I repeat that the silent film will always have its proper sphere for amateur use, but such use is restricted and I am equally convinced that the real future of the film in the home is bound up with sound and it must be sound-on-film.

The Editor is glad to provide an open forum for the expression of readers' views but does not necessarily endorse the opinions expressed.

At first sight the answer to this is that the amateur already has quite a wide choice of 16mm. sound-on-film projection apparatus, backed by very good library facilities. Yes, but at what expense ? £100 is virtually the least that will buy suitable apparatus, film hire is expensive and unless the owner is prepared to take and show all his films, private as well as hired, on 16mm. stock he must face the added capital expenditure on a camera and projection of another sub-standard in order to cut down his working costs. It is idle to pretend that 16mm. sound-on-film is at present available to those other than the passing rich and there is no sign of any substantial reduction of initial cost.

I suggest that the solution is to be found in the introduction of a lower gauge sound-on-film apparatus and that it should be 8mm. Doubtless, this suggestion appears revolutionary, but I feel it is worthy of consideration and technical research. It must be borne in mind that the influence of America on sub-standard film production *cannot* be ignored and even on the Continent 8mm. stock is becoming more widely used. It has the advantage of being the cheapest of all ; it is of high photographic quality and is a direct derivative of the " father " of sub-standard films, 16mm. It suffers from the disadvantage that the power of enlargement of 8mm. films is rather strictly limited and, at first sight, the very serious disadvantage of there being no room for a sound track.

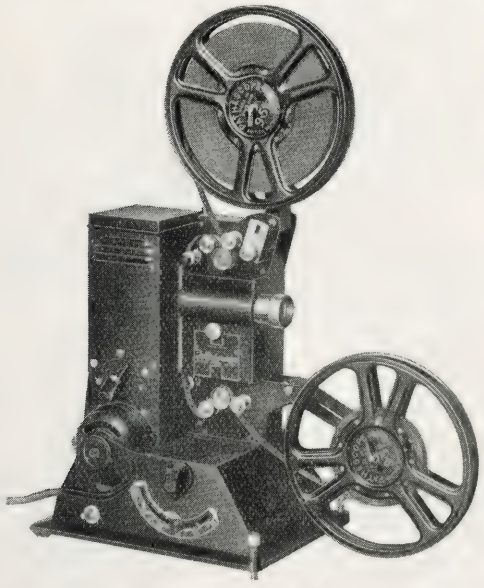
Are They Disadvantages ?

But I seek to show that these disadvantages are not necessarily such. In the average room in the average house it is absolutely unnecessary to project a picture much more than three feet wide. The average amateur simply does not need nor does he want to project a picture at 750 watts to something like cinema proportions accompanied by sound " sufficient for a hall of 500 persons." If one scales down the picture and sound to narrow limits it should be possible to achieve apparatus for sound at a fraction of the present cost. Many of the " midget " radio sets now on the market give adequate volume of surprisingly good quality and I suggest that a 2′ 6″ screen with loudspeaker and sound amplification on midget principles would provide very adequate visual and aural effect in the average living-room.

Undoubtedly the great difficulty with the use of 8mm. stock would be the provision of the sound track and while I am a fervent supporter of the 8mm. principle I am not

(*Continued on next page*)

The 9.5 mm. "H" for real home movies



- For the projection of 30 ft., 60 ft., 200 ft. and 300 ft. films with unnotched titles.
- A solidly built motor driven outfit for flickerless pictures, with direct and brilliant screen illumination from 100 watts lamp.
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- Simplicity itself to operate and backed by full Pathescope Service.
- For use on all A.C. mains from 200 to 250 volts, 40-60 cycles. Price £10/10/-, or where D.C. mains only are available, with resistance, price £11.

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8mm. Sound-on-Film ?

(*Continued from previous page*)

prepared to maintain that any amount of research and ingenuity would result in provision of both picture and track on stock so narrow. But might not the solution lie in provision of separate films for the picture and sound track, run through the same projector in synchronisation ?

This proposal admits of the reply that in effect one is using 16mm. film without the advantage of the latter film in one width, but I feel the over-riding advantages would be (a) that one could project silent 8mm. films on the same apparatus, with consequent saving of cost of stock and projection apparatus ; (b) that by having the sound track on a separate width there would be greater room for the track with consequent improvement in reproduction quality ; and (c) possibly, it might be found that it is cheaper to produce two lengths of 8mm. stock than one 16mm. wide.

Synchronisation

I should not have thought that the problem of synchronising two lengths of film in one projector was by any means insurmountable. It might be found that the sound film could be less than 8mm. wide, with a saving of expense and it occurs to me that the width could be substantially reduced by abandoning sprocket holes entirely and effecting the sound film travel by means of friction rollers throughout, i.e., the film passing between sets of two rollers, possibly of firm rubber, in close contact.

I most seriously suggest that manufacturers of projection apparatus should investigate the 8mm. sound-on-film field. It is only by producing apparatus within the reach of almost every purse, say at a total cost of £40, giving good quality reproduction of picture and sound, but on a small scale, that sub-standard films in the home for real entertainment will be able to maintain and consolidate their position. Once suitable apparatus is produced at a popular price there need be no failure of a constant supply of really good sound films, as is evidenced by those available, in particular, in the 16mm. Gebescope Library.

In providing colour films for the amateur I think the film industry has done him a great service, but has put the " cart before the horse." What the amateur needs is " sound-on-film " on a strictly limited scale and an equally limited price. When this has been achieved the amateur will have nothing to complain of. The Trade *must* be asked to find a solution.

Knightsbridge, S.W.7. DAVID BALFOUR.

(Since, so far as his suggestion for sound-on-film is concerned, Mr. Balfour seems to be working on similar lines to Mr. E. W. Phillips, whose letter was published last month, it should perhaps be stated that Mr. Balfour's letter was received before Mr. Phillips', pressure on space necessitating its being held out of our December issue.—EDITOR).

SOUND FOR AMATEURS

Sir,—Mr. E. W. Phillips in your issue for December thinks it is only fair to remind you that the idea of 'sound on a separate film' was *first* put forward by Mr. W. A. Alexander, of Edinburgh, in May of 1936. May I take the liberty of reminding *him* that sound on a separate 9.5mm. film was *produced* by the writer as far back as 1933 when he was Sound Manager for the Gaumont-British Picture Corporation and that an account of these experiments was published in March, 1933.

Full details were given, together with running speed for picture and sound and letters from all parts of the world came forward asking for agency rights for the equipment when placed on the market. The reason why commercialisation of the equipment never came to pass was owing to what professional cinematographers call ' vested interests ' and Mr. Phillips should know that while existing patents are jealously guarded no such equipment is likely to evolve unless promoted by a big capital expenditure upon a manufacturing licence.

It is quite a simple matter to produce a sound-track upon a separate 9.5mm. film and the writer has done so many times but the gulf between a private enterprise and a marketed product is a wide one.

D. CHARLES OTTLEY.

SILENT FILMS

Sir,—I read with interest your notes about Silent Films in " The Editor to his Readers " page in your October issue.

I hope, chiefly for the sake of the deaf and dumb members of the community, that silent films will never be discontinued. Nearly

(*Continued on page* 533)

XMAS and NEW YEAR USED BARGAINS

Pathescope Home Movie with type C motor, super attachment, resistance, and ammeter £6 18 6

Pathescope Imp, super attachment, meter and resistance £3 19 6

16 mm. Kodascope, model A, 200 watt, resistance.. £13 13 0

Bolex for 16 mm. only, 250 watt lamp, resistance and carrying case £13 10 0

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Cine Kodak camera, model BB. f/3.5 lens £8 15 0

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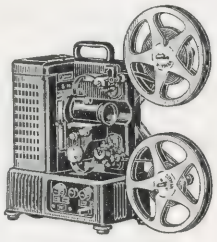
Add brightness to your New Year pictures with a modern projector. You will be surprised the difference a good projector makes to your pictorial films—so often customers in our showrooms say—" I do not recognise my films on your projector."



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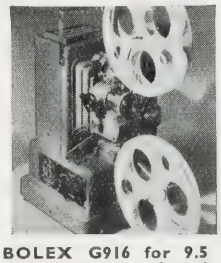
For 8 and 16mm. or 8 and 9.5mm. or 9.5 and 16mm. f/1.6 projection lens. Motor rewind. £34 with 250 watt lamp. £37 10 with 500 w. lamp.

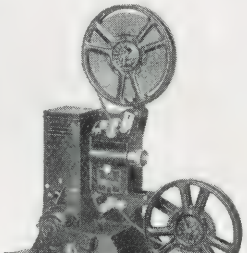


BOLEX G916 for 9.5 and 16 mm. or 8 and 16 mm.

All gear drive. Direct light, 500 watts, 3 blade shutter. Stainless steel gate. Reverse and still picture device, also motor rewind. Adaptable for sound head. Price £45

New PATHE " H "

" Ideal in price and performance."
Takes 30, 60, 200 and 300ft. reels of 9.5mm. film. Motor drive. Sprocket feed. For A.C. mains, 200 to 250 volts 100 watt lamp. Semi-automatic shutter for film protection during threading. £10 10 0



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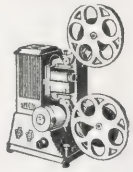

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Sturdy construction. Powerful air cooling device. Built-in transformer. Automatic rewind. F/1.7 projection lens, 3.5 amp. lamp, giving brilliant projection. Price, complete with transformer, £14 15 0
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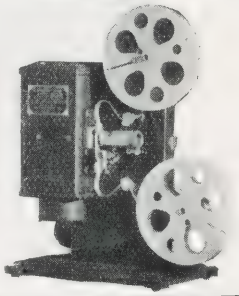
For 8mm. films, 200 watt lamp. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan. Sturdy construction including 1in. lens and accessories. £13 13 0



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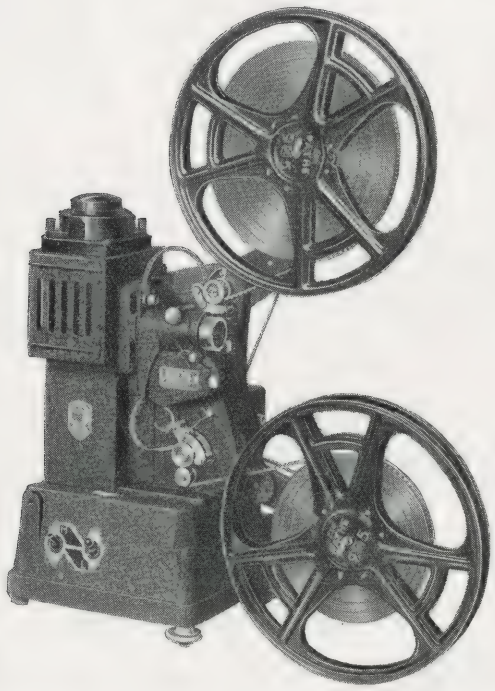

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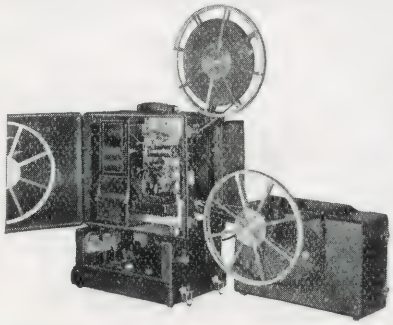
The NEW 16 mm. "Gorse-Devry" Sound Projector saves you £50 against any other make of similar value, volume, light and features. Also this new "Talkie" has many essential features not obtainable in any other machine in the world's market.

SENSATIONAL "TALKIE" VALUE

16 mm. "Gorse-Devry" Sound Projector, largest super lens, 750 watt direct illumination, via 2 in. large condensers and booster reflector, 8 watt **genuine** volume 37 watt peak), 1,600 ft. capacity by unique "swing-up" reel arms.



Illuminated controls on onyx panel (seen in the dark during projection), **double exciter lamps** (slide one in position if the other fails **without stopping the show)** a patent feature. Quick "no-delay" threading, accessibility to all threading parts, finger and hand room with minimum sprockets. Silent or sound speeds—silent speed is adjustable; **detachable gate—dirty and woolly fringed** gates are a thing of the past. Rubber mounted throughout by Silent-bloc. Amplifier has three controls — volume control, tone control, microphone control, by large circle pointers giving minute adjustment. The tone control is an essential "talkie" feature as it can be regulated to suit hall "acoustics," voice, music, or vocal. Microphone socket fitting, and gramophone fitting are features to provide speeches or records to own silent films. The amplifier components are "oversize" standard theatre ones maintaining the "De Vry" policy of the finest value for money, long life and perfection.
AND here is the "Heart" of the machine—the film drive is by perfect intermittent **sprocket** which holds film in edge contact **CONTINUOUSLY by rotation.** There is no "push in and out," "grab and miss" claw action. The "De Vry" has the "theatre" movement which has proved to 35 mm. people to be the **ONLY** action for perfection. Intermittent movement needs no oiling, and costs a large amount to produce, against claw which is a simple punch press job.
AND NOW—The price saves you £50 over any other similar value on the market.

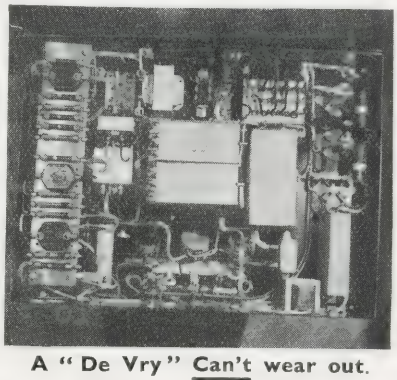
£195 machine for £148

BOOKLETS FREE. EXCHANGES. Demonstrations anywhere in British Isles.

THE INVISIBLE CHAMBER

BEWARE of the "Invisible Chamber" when you consider purchasing any "Talkie" Projector. The essential part of a sound projector is the amplifier, and this "invisible chamber" is seldom examined, yet it is the main portion of the apparatus. For long life and future satisfaction this amplifier must have large resistances, transformers and "heavy duty" wiring or a new amplifier will be needed in a very short time.

Ask to see inside any 'De Vry' amplifier, examine carefully its heavy duty transformers, wiring, and strong resistances, "like soldiers on parade"; you will then appreciate its beautiful workmanship and why a "De Vry" will never let you down.



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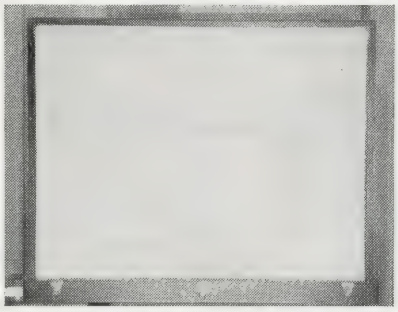

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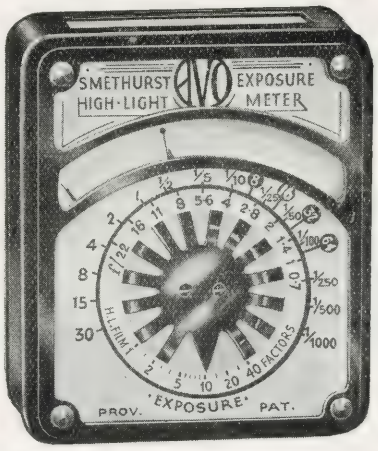

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". . . The film is being taken entirely in colour . . . and we are very pleased to say that with the aid of the 'Avo' High-Light exposure meter consistent exposures have been obtained throughout. The simplicity is particularly pleasing and can be easily understood by the veriest amateur. We have adhered to the Factor Numbers recommended in your booklet, and in our opinion they cannot be improved upon. Badly lighted interiors have presented difficulties, and lack of space forced us to take at awkward angles, but the meter has not once let us down."

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- Revolutionary method of exposure measurement. Readings taken on an artificial high-light embodied in meter.
- Readings ensure uniform image quality throughout every film, and perfect colour rendering in Colour Cine work.
- Instantaneous indication of correct aperture for perfect results.
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- Ensures success in "effect" shots and "effect titling."
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"I have just projected my first reels of the new Selo 9.5 mm. Fine Grain Panchromatic Roll Film," writes Mr. G. C. Houfton, of 10 Barrack Lane, Nottingham, "and was delighted with the beautiful Panchromatic rendering, the fine clean processing and entire freedom from scratch, one of the old snags of 9.5 mm. film."

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9.5 mm.
Fine Grain
PANCHROMATIC
Safety
CINE FILM

The special BLUE TINTED BASE is a valuable aid against halation during exposure and corrects the yellowness of the illuminant during projection. The emulsion has an extremely fine grain which ensures a brilliant needle-sharp picture at large screen sizes.

SELO FILM CEMENT

in bottle with stopper having a glass rod attached for applying the cement, thus obviating the waste usually experienced when a brush is used.

Two Sizes, 1/6 and 2/6

MADE IN ENGLAND BY **ILFORD LIMITED, ILFORD, LONDON**

From the Editor's Postbag

(*Continued from page* 530)

every big town holds silent projector shows weekly in its clubs for deaf people, usually to audiences of between 50 and 200. Their library films are 9.5 mm. with a few 16 mm. Many deaf and dumb people own cine cameras or projectors. I, personally, have a Pathescope B cine camera and 200 B projector of my own.

Good luck to your paper. I have read it from No. 1.—Yours, etc., C. H. DRINKWATER (sgd.), Yorks.

SMETHURST HIGH-LIGHT SYSTEM

Sir,—As, in the past, I have to some extent been an opponent of the Smethurst highlight system, I feel it is only fair to bring to the notice of yourself and your readers the result of certain tests which have been carried out. Although I still do not agree that any exposure meter in existence provides the "perfect" method of measuring exposure, in the sense that it can be operated by merely measuring the light and accepting its statement without modification under all conditions of working, my experiments tend to show that a large proportion of the claims made for the highlight system are certainly justified.

Normal experience with the meter having convinced me of its practicability and certain experiments having been made, I enlisted the kind co-operation of Mr. F. R. Newens, F.R.P.S., in making an unbiassed test on my behalf.

Mr. Newens used Dufaycolor reversal material in a miniature camera. The fact that all the exposures were made on the same strip of film and were thus processed together eliminated possible variations from this source. The test consisted of making seven pairs of exposures, one in each case having its exposures computed by the use of a photo-electric meter of proved efficiency used in the normal manner. The other exposure of each pair was computed by the highlight method. There was also one case where only one exposure was made of the subject for the reason that both highlight and normal readings were identical.

Range of Subjects

The range of subjects covered was quite wide and exposure times varied from as little as 1/60th of a second at f/4 up to 4 seconds at f/2. In three of the eight tests exposures were identical by both methods. In four the highlight exposure was lower than that indicated by the normal meter, while in one case—a sunset— the highlight exposure was larger.

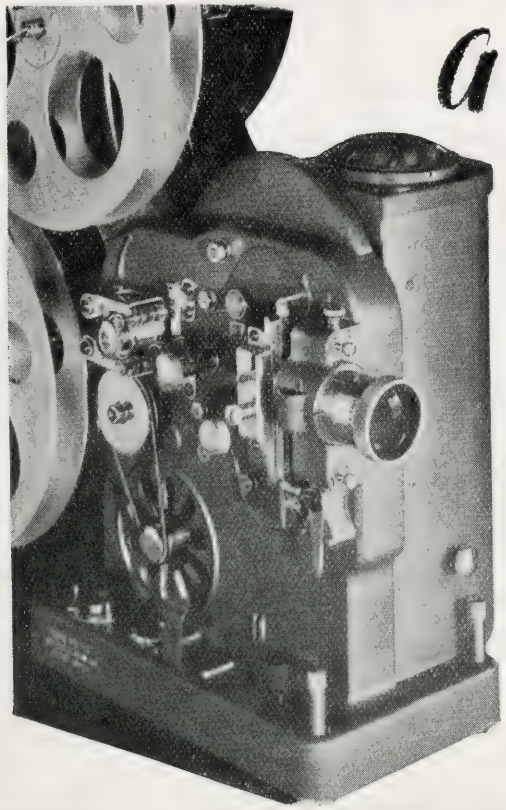
Mr. Newens' conclusions on examination of his results, with which I concur, are that when the light is diffused and the level of illumination fairly evenly distributed over the subject, the exposure indicated by the highlight method tends to be the same as that given by normal methods. When the sun is shining directly on the subject and the subject is contrasty, the highlight reading approximates towards one-third of the normal reading.

It should be pointed out that Mr. Newens exercises particular care in taking his normal exposure meter readings. His meter is equipped with a hood to counteract the effect of strong overhead light and the speed factor he uses is accommodated to allow for this and it is his practice to take separate readings of the highlight and shade portions of a subject and to use the average between these two readings. As such a method would tend to give an even higher standard of accuracy than the normal meter in the hands of the average user, this increases the interest of the experiment. Furthermore, the standards of accuracy in colour photography are even higher than in black-and-white work so that this experiment gains in value by having been carried out on a reversal colour material.

Teddington, Middlesex. GEORGE H. SEWELL.

CALEDONIAN MARKET

Mr. A. W. Shepherd writes to point out that filming is not allowed in the Caledonian market. He wrote for permission, on behalf of his cine society, to the Superintendent who regretted that he was unable "to afford the facilities asked for." So you mustn't film in the Caledonian market, and Heaven knows why not.



a Paillard-Bolex projector for £29.17.6!

The New Model DA 37 projector for 9.5 and 16 mm. films has all the characteristics for which Paillard apparatus is famous—very steady projection— great screen brilliance— precision design eliminating possibility of damaged films—very efficient cooling both at lamphouse and gate and absolute reliability.

In fact, both in performance and value the DA 37 is the home projector *par excellence*. Ask your dealer for a demonstration.

★ 400 watt projection lamp with double row of filaments gives brilliant pictures on screens up to 6 or 8ft. wide.

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Projector Stand, £8 8 0, Non-sync. Gramophone, £10 10 0, Microphone 8/6, Film carrying box £2 2 0.

SILENT FILM PROJECTOR

Name. S.P. Universal (Sprocketless).

Makers or Agents. S.P. Equipments, Ltd., 9, Golden Square, W.1.

Size of Film. 16mm. and 9.5mm.

General Description. This instrument has the same characteristics as the S.P. Universal (Sprocketless) Sound-on-Film Projector, but, of course, without the sound mechanism. The motor is smaller and situated to the right of the base of the machine and the blower is situated in the body of the apparatus and not just beneath the lamp house. The instrument weighs only 18 lbs. and is 14″ high. It will only accommodate 400′ spools.

Prices. Projector and carrying case £67 10 0.

General Remarks. Apart from the sprocketless film transit mechanism this instrument does not possess any outstanding features. It is very well made and is of high efficiency.

CINE SCREEN

Name. Ensign 'Popular' Silver Screen.

Makers or Agents. Ensign, Ltd., High Holborn, London, W.C.1.

General Description. The screen surface proper consists of heavy and tough cotton duck material, finished in a smooth silver surface. The upper end is attached to a roller batten and the lower end to a square batten. Hinged to the lower batten are two others which swing upwards and outwards to form the sides of the screen frame and to form also stretchers for the screen material. The upper ends of these stretchers are equipped with large 'grappling hooks' of heavy pressed metal, the flat portions being cut by 'L' shaped slots. These slots engage instantly with spindles projecting from the roller batten and can be locked into position, with the correct tension on the screen fabric, by turning two knurled head nuts. This arrangement is vastly superior to the more normal one where the locking nut engages with the wood frame and more or less rapidly wears it away.

The grappling hooks fit any ordinary picture rail and also have holes punched in them to take a hanging-cord. At the base of the frame two feet can instantly be turned into position for standing the screen on a flat surface.

To close the screen, the two stretchers are swung down parallel to the bottom batten. The top batten is rolled down on to the screen material and two tapes are then tied to make the whole instrument into a neat packet.

Price. No. 21. 32″ x 24″, £1. Carrying case 6s.

No. 22. 40″ x 30″, £1 5 0. Case 7s.

No. 23. 52″ x 40″, £1 7 6. Case 8s.

There is also a version of the 'Popular' screen for lantern slide projection and colour transparencies.

52″ x 52″, £2 5 0. Case 10s.

SCREEN STAND

In association with the above, Ensign, Ltd., have also introduced the 'Popular' Screen stand. The stand can be used with any one of the four screens, all of which have suitable apertures in the stretcher battens to fit the stand.

The stand consists of two separate units, one for each side of the screen. This form of support avoids the lateral and radial swaying prevalent when a single central support is used.

When folded the two units lock closely together, the lugs on them engaging with each other and the whole forms a compact parcel.

Each unit, when open, consists of an upright, with two splayed feet. This is rapidly locked to the sides of the screen and is so arranged that it brings the bottom of the screen, whatever its size, three feet from the floor.

Price. 17s. 6d. per pair for all sizes of screen.

General Remarks. New screens and stands are legion, but the apparatus described above is in several ways an advance on existing practice, while at the same time it is most economical in price. Altogether it further enhances the good reputation that Ensign Ltd. are rapidly winning for an ever growing range of cine accessories. So excellent is this screen that it is pertinent to hope the makers will later add a range of white-surface models for the benefit of those users who prefer this, particularly for colour projection and where a more dispersive surface is desirable.

New Cine Goods

(Continued from previous page)

A vital book

for amateur film producers

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by ALFRED GORDON BENNETT

Every amateur film producer and every amateur cine-club will find vital information here on film production and the reasons why British films should lead the world—but don't! Do you know the reasons for the success, or failure, of films? Can *you* make successful films? This complete survey will be invaluable to you always.

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New Apparatus

(Continued from previous page)

Movex 8 Camera reviewed on this page

CAMERA

Name. Movex 8.

Makers. Agfa Limited.

Size of Film. 32 feet of single-width 8 mm. in special charger or cassette. Material supplied is Agfa Isopan.

Overall Size. $4\frac{3}{4}$" x $3\frac{7}{8}$" x $1\frac{3}{4}$".

Construction and Finish. Die-cast metal body, with black finish, all the fittings and working parts of plated and polished metal.

Speeds. Only one speed, 16 pictures per second, is provided.

Starter Button. This is on the right face of the instrument, at the top, and is slid backwards to operate the camera.

Shutter. This is of the orthodox pattern.

Film exposed at one winding. $7\frac{1}{2}$ feet, which is equal to $37\frac{1}{2}$ seconds running time.

Winding. A long and sturdy crank operates the winding mechanism. When not in use it folds snugly and unobtrusively down the side of the instrument.

Transit Mechanism. As in most charger loading instruments, the transport of the film is accomplished by the pull of the intermittent single claw movement, and the rotation of the take-up core in the bottom half of the charger, which is driven by engagement with a spindle in the camera. We were unable to examine the interior of the cassette as that one in our possession was fully loaded, but there appears to be some internal mechanism for "softening" the pull down of the film-feed, and giving a reasonably even flow from the top coil. This system is quite satisfactory with 8 mm. film owing to the small weight and low inertia.

The whole path of the film from top to bottom chute of the charger is a long shallow curve, which facilitates free flow. An ingenious device is the use of a spring-loaded presser pad which tends to remain open, but is projected into the closed position by a conical stud on the front of the charger, when the charger is loaded into position in the camera. Loading can thus be accomplished in a very few seconds.

Lens Equipment. The Agfa lens has a range of apertures of f/16 to f/2.8, and is of the fixed-focus type. With the camera Agfa supply a depth of field chart showing the nearest object in focus at various apertures. Special portrait lenses are available for shorter focus work.

Viewfinder. The built in view-finder of optical type is separated rather widely from the taking lens, but there is an engraved red line on the finder element which enables parallax to be allowed for when working at distances of $6\frac{1}{2}$ feet or under.

General Remarks. This is an instrument of good quality obviously designed for the man who wants a reliable instrument of the utmost compactness and simplicity which at the same time is utterly reliable. The camera has no frills, but runs sweetly. It is a personal movie instrument in every sense of the word.

Prices. The camera, £12 12 0; carrying case 18/-; 32 feet of single width 8 mm. Isopan film in special cassette 6/9.

Pioneer Films

A COPY of one of the earliest story films ever made has now been found by the British Film Institute in London. This film, "The Life of Charles Peace," was discovered amongst a pile of junk films they got from a film dealer and it is in a really good state of preservation. It was produced in about 1903 by the late Mr. Frank Mottershaw, his second story, the first being "Daylight Burglary," no copy of which has yet been found, although it is to be hoped it may come to light in the near future. At that time Mr. Mottershaw, trading under the name of the Sheffield Photo Co., started in real earnest with the production of films, most of which he exported all over the world, principally to America; of one film "Willy's Dream," 1,000 copies were sold.

So far as the film "Life of Charles Peace" is concerned, this was taken on the actual spot where the notorious Charles Peace lived in Sheffield and the escape from the train was enacted at Kiveton Park.

The British Film Institute have kindly agreed to let Mottershaws have a 16mm. copy of the film for exhibition to their many friends and customers. The Institute (one of whose objects is the preservation of early films) hope to find some more of them.

I.A.C. PRESIDENT

His Grace the Duke of Sutherland, who was the President-Elect of the Institute of Amateur Cinematographers, has suggested that The Rt. Hon. Viscount Dunedin be asked to continue in his present position as President for a further year of office in order that Viscount Dunedin, who has done so much for the Institute, may preside at the Annual Banquet and Award of Prizes in the International Amateur Film Competitions to be held at the May Fair Hotel on April 29th, 1938.

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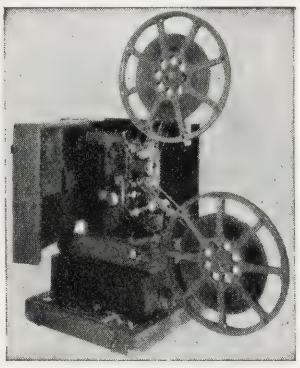

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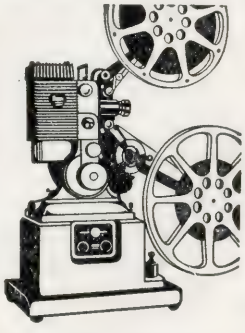

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What the SOCIETIES Are Doing

Reports and stills for the February issue of "Amateur Cine World" should reach us not later than December 28th.

Ace Movies

Ace Movies publicity department are always full of bright ideas. In the latest report, which we print exactly as received, they have obviously succumbed to the Runyon craze.

One day when we are shooting scenes in which a girl is supposed to appear in the altogether, that is, she is minus clothes, we have one heck of a time getting the shots lined up. Maybe no girl in her right senses is going to appear on a film set without protective covering of some sort, especially an Ace set, and it appears this girl we are talking about is more than somewhat apprehensive about displaying the lesser sunburned portions of her anatomy notwithstanding Director Carleton, who is a nice chap at heart, keeping two female chaperones within easy call, chaining the camera crew to their guns and having the studio cleared of all miscellaneous riff-raff who you will think to judge by their excitement have never opened a copy of "Razzle."

Anyway we eventually get the shots in the bag and when we see the rushes all concerned are mortified more than somewhat to notice a piece of black swathing, which the girl has positively refused to discard, appear in a bottom corner of the frame. So we have to take some retakes some time and Director Carleton and his assistants are going about looking very serious talking about how actresses should consider Art for Art's sake.

Secretary Wood is anticipating a big influx of applications from prospective male members about now and would also like to hear from prospective lady members who are truly appreciative of Art for Art's sake.

Blackheath F.C.

Hon. Sec.: J. Gibson, 6, St. German's Place, London, S.E.3. The club recently organised a story competition for which seventeen entries were received from members and friends. The Committee put nine of these to the members at a special meeting and on a vote the prize went to member D. A. Vale for *The Three Old Maids*. Non-member R. Ling was runner-up with *Peace at any Price*. Both are comedies and will go into production as soon as possible. The committee has adopted a new scheme for casting acting and technical parts. A list of parts and jobs, together with descriptions thereof has been circulated to the sixty odd acting members, with the request that they indicate the parts and jobs which interest them. From the replies received the films have been cast. This method has proved very much better than the usual "who shall we have?" "is he available?" "please do it" routine and the work has been done in half the usual time.

A scene from "Nancy's Garage," very successful Kodachrome film play recently completed by the Stoke-on-Trent A.C.S.

Blackheath F.C. wants to increase its membership considerably and asks that anyone who is within reach of the studio and is interested in amateur films, write to the Hon. Sec. for particulars, or visit them on a Show date—Jan. 5th, Feb. 2nd, Mar. 2nd, Apl. 6th, May 4th—at 8.30 p.m. at the Studio, 2, Banchory Road, Blackheath.

Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford. The second yearly review took place from November 29th to December 4th inclusive. On the 29th November the judging of films taken by individual members took place. The silver trophy given by Mr. F. Pullin, of the Film Editorial Service, was then presented to the winner.

The programme presented during the review included the prize-winning film, the society's feature film and other interesting films made by members. Two interesting meetings are being held shortly: they are visits from members of Messrs. Dufay-Chromex Ltd. and the Smethurst High-Light Ltd.

Hampton Amateur Movie Makers (Oswestry)

Hon. Sec.: G. K. Williams, Oak Cottage, Oak St., Oswestry. The society have now taken over new premises on the Horse-market, Oswestry, which will in future be used as a studio and club room. The premises in the Welsh Walls will be used solely as the society's cinema. The membership is now twenty-eight.

A social in aid of the club funds held on Nov. 26th proved very successful.

It is proposed to organise a series of small dances, starting in the New Year and a party for members is to be held on Boxing Day, when a special programme of films will be shown.

Heston C.C.

Hon. Sec.: R. E. McLean, 57, Crosslands Avenue, Norwood Green, Middlesex. On Nov. 28th a successful projection evening was held in the studio when, in addition to club and members' films, contributions to the programme were loaned by Beckenham C.C., West Middlesex A.C.C., Blackheath

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F.C., Bloomsbury C. Unit, Eltham C.C. and Sutton & District Movie Makers.

During the evening the President's cup for the winning holiday film was presented to Mr. A. Morris for his film of the Channel Islands. In future the cup will be held by the best film of the year, irrespective of subject. This will allow a larger scope for those members who wish to film something other than rock-bound coasts.

Two or three artists having been discovered in the club, it has been decided to let them try their hands at a cartoon film. Arrangements are also going forward for a documentary film. It is hoped by the time this report appears *Handsome Young Man* will be nearing completion.

Kenton A.C.S.

Hon. Sec.: Norman Dyer, 263, Kenton Rd., Kenton, Middlesex. A technical meeting was held on the 20th October, the subject being "Amateur Colour Cinematography." This was in two parts, consisting of demonstrations and explanations of the two colour systems available to amateurs, "Dufaycolor" and "Kodachrome." Mr. N. Dyer, the hon. secretary, explained the Dufaycolor method and followed this up on the screen with a 16mm. specimen kindly loaned by Messrs. Dufay-Chromex, Ltd., of Elstree, and several reels of members' 9.5mm. "Dufaycolor" films.

Mr. Jeffress, president of the Society, described the Kodachrome system and illustrated his remarks with two reels of 16mm. film, one taken by himself and the other by Mr. Wheatland. A third reel, consisting of artificial lighting Kodachrome, taken by Mr. Partridge, was then screened.

When father dozes George can step out. A production still from "George Steps Out," Heston C.C. film

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, London, S.W.1. On Nov. 4th members saw a selection of films lent by the Grimsby Photographic Society, one of which demonstrated how, by judicious tinting, it is possible to include black and white shots in a colour film almost without the audience becoming aware of it. *By Whom*, produced by Messrs. Bromley and Deane, was screened and a long discussion ensued on the ways and means of re-shooting some shots for which a very necessary "prop," a revolver, was no longer available. This film consists entirely of hands and their actions and tells its story without the aid of a single sub-title. The club are preparing the production of a documentary of Sea Scout activities with the Rover Scouts. This film will be produced during the summer of 1938. Arrangements have now been completed for the production of a propaganda film for the People's Dispensary for Sick Animals of the Poor. This film will also be completed in the spring and early summer of 1938.

The projection unit is giving shows for the Girl Guides Association in Westminster and for a charity organisation in Southgate during December. In January a show has been arranged for a large London catering concern and in February a presentation of club films will be held at a large school in Catford.

Two members are spending three weeks in Germany during December and together with members already there it is hoped that some material for a club magazine will be obtained. The closing date for the annual film competition will be advanced to enable these films to be entered.

Planet A.F.S.

Hon. Sec.: P. A. Derrett, 46, Derwent Rd., Palmer's Green, N.13. The annual film show proved a great success, due to the hard work of members in selling a large number of the tickets. *Thin Air* was, unfortunately, not available so two shorts, *Zoo Personalities* and *London* were substituted; these were very favourably received. *Temporary Gentleman* was also a great success. Great credit is due to the projectionists and to the sound operator, Mr. Freeman, who worked very hard throughout the show week.

Activities are now resuming their normal course, but there is still a great deal to be done in wiring the new studio. The club is gradually filling up but there are still a few vacancies and the secretary would be pleased to hear from anyone interested.

Plymouth Institution Cine Group

Hon. Sec.: C. J. Miller, 4, Napier Terrace, Whitley, Plymouth. Although no reports have appeared recently the group has not been idle, progress continues slowly on the documentary *Ferries of Plymouth*, although shooting had to be suspended for a time towards the end of the summer. Work is at the moment centred more on the commercial type of ferry as the other types are used chiefly by holiday makers and are therefore not suitable for winter filming.

The winter session of fortnightly meetings at the Athenaeum, George Street, Plymouth, recommenced on October 12th when Mr. H. Bowden spoke on "Composition and Editing Films from the Artistic and Psychological Viewpoint." On October 26th Ace Movies production *Driftwood* was screened. Several members of the Photographic society

(*Continued on next page*)

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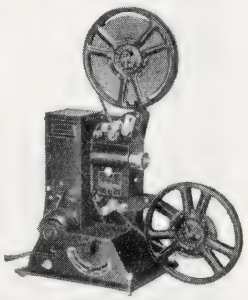

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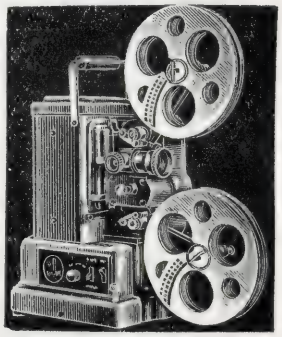

Specification. — Shows both 9.5 and 16 mm. films. Price includes resistance and 400-watt lamp. Flickerless projection ensured by special shutter giving three observations per picture. 400-watt projection lamp with double row of filament gives brilliant pictures on screens up to 6ft. or 8 ft. wide. "Still" pictures for any length of time, instantaneous reverse projection (shows motion backward), rapid motor rewind and many other refinements, 400-watt lamp and Meyer f/1.6 40 mm. lens with resistance **£29 17 6 or 24 equal payments of 26/9 per month.**

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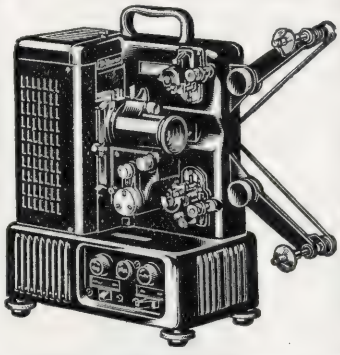

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CLUB NOTES

(Continued from previous page)

were present at the meeting and joined in the discussion after the projection.

As all the members are not engaged in work on *Ferries of Plymouth* it has been decided to start on a second film to be made by a separate production unit. At a meeting on November 9th several members submitted treatments for the second film. As a result of a ballot, *Winter Half-Holiday*, by Mr. A. J. Dawson, was decided upon. A detailed shooting script is being prepared and will be discussed on February 1st, after which shooting will commence. As the group's only 16mm. camera is already in use on *Ferries of Plymouth*, *Winter Half-Holiday* will be shot on 9.5mm. Several new members have been enrolled recently but there are still vacancies. Meetings are held on alternate Tuesdays at the Athenaeum.

Portsmouth C.C.

Hon. Sec.: H. R. Verry, A.R.P.S. Headquarters: 1a, Hudson Rd., Southsea, Hants. Work on the club's current production, *Recorded Evidence*, proceeds apace and it should be completed early in the New Year; it will be longer than first estimated and will run to 1,200 feet. Two members are experimenting with colour cartoons on Kodachrome and have already obtained some most satisfactory results. Membership continues to increase and quite a number of members have been awarded *Amateur Cine World* Leaders for their work. Persons keen on acting are, however, still required and the secretary will be glad to get in touch with anyone interested.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs. The holiday season held up the shooting of the annual production. It was at last completed in September. Not, however, before further delays with the interiors owing to blowing the mains fuse of the hotel in which the society has its headquarters. As this calamity could not be risked a second time a separate circuit had to be installed with the delays apparently inseparable from such jobs. The complete film, a comedy, runs to 400 ft. of 16mm. Kodachrome. Mr. John Martin, whose prize-winning story it is, produced, the President, Mr. H. S. Day, being at the camera.

A full programme of lectures and projection evenings has been arranged for the winter. On the 23rd Nov. films from the Finchley society were screened. The following week an interesting demonstration of screens and projectors was given. Films were projected on glass beaded, silver and matt screens, sometimes half on one and half on another type, i.e., overlapping, a method by which members learned a lot concerning the relative merits of the different surfaces. With the various projectors light values were likewise demonstrated.

On the 17th Nov. colour films were shown by three members, D. Maclean, Mrs. Eric Young and Mr. H. C. Bladen. The 24th was I.A.C. night, when we were privileged to see some of the prize-winning films from the Institute's Library. I.A.C. evenings are open to anyone in the district interested in cinematography. A further I.A.C. programme is booked for 5th Jan. and an invitation is cordially extended to all amateur cinematographers in the district to pay the society a visit. Their headquarters are at the Queen's Hotel, Basford. Meetings are held every Wednesday at 8 p.m.

Sutton & District Movie Makers

Hon. Sec.: D. Boutle, 7, Lansdowne Court, Brighton Road, Purley. This club had a very busy week following the opening of their new premises on October 29th—programmes of films produced by the club during the last two years were shown every evening for a week. The new Studio has meant a great deal of hard work for members as the entire conversion and decoration was done by them in their spare time. The club meets every Friday evening for the purpose of seeing films from other clubs and discussing cine matters. On Nov. 17th a Whist Drive was held in the studio.

Members hope shortly to finish their new film *The Wager*. This is the first time they have used 9.5 stock. Unfortunately, the location used for the film was only available on one occasion, so that the whole of the film had to be shot between the hours of 9 a.m. and 9 p.m. on one day—with no opportunity for retakes. In spite of this great handicap the film appears to be turning out well. The membership has increased considerably during the last two months, but the secretary would still be interested to hear from other enthusiastic cinematographers.

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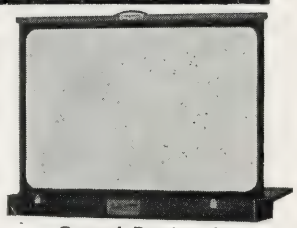

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Waverley A.C.C.

Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh. On October 29th the judging of the 'Lizar's' Trophy and club competitions took place. The adjudicators were Mr. Norman Wilson, Chairman of the Edinburgh Film Guild, Mr. F. C. P. Maclaughlan, of the E.F.G., and Mr. Forsyth Hardy, the well-known film critic. The result of the competition was as follows. Winner of the 'Lizar's' Trophy *Gladys Grows Up*, by A. L. Cunningham. Winner of club competition, 16mm. section, *Scottish Motor Sport*, by J. N. Lauder. 9.5mm. section, *Evening Cruise*, by Mr. J. Douglas.

On November 12th members heard a lecture by Mr. J. S. Mardel on his home talkies, this also included a programme of sound films. "Projector Mechanism" was the subject of Mr. G. N. Fordyce's lecture on November 26th. On December 10th Mr. W. Kirkness will give a talk on "Making Documentary Films."

The first annual dinner will be held in the Royal British Hotel, Princes St., Edinburgh, on the 22nd January, 1938. Tickets 6/6 each. A party organised to raise funds for the society was held at a member's residence on December 4th. Although there are now nearly 50 members, anyone interested in cinematography will be welcomed. Communications should be addressed to the Secretary.

The West Middlesex A.C.C.

Hon. Sec.: E. H. Whittleton, 39, Derwentwater Road, Acton, W.3. This month has seen the projection of two films from the 9.5 mm. Pathescope Library, namely, *Lorna Doone* and *White Hell*. The secretary also gave a projection evening and showed some of his own films together with films from the Post Office and Empire Library. A display of films was given by the S.P. Home Talkie system and members were interested in the sound film produced by amateurs. It is hoped to have another talkie demonstration early in the new year.

Apart from the social functions arranged there is to be a lecture on Kodachrome by one of the members of Kodak's lecture department early in January. Many visitors have recently visited the studios and have expressed interest in the club's activities. New members are welcomed.

West Essex F.S.

Hon. Sec.: L. G. Watson, 10, Meadway, Buckhurst Hill. The fourth annual general meeting was held recently and the following officers were elected for the ensuing year. Hon. Sec.: Mr. L. G. Watson. Chairman: Mr. A. L. Watson. Committee: Mr. F. L. Knight-Stevens, Mr. R. D. Howes and Miss B. Curry. Auditors: Mrs. E. Gladwell and Mr. J. Brockes. The offices of President, Productions Organiser and Press Secretary will continue to be occupied by Mr. D. Gladwell, Miss H. Manner and Miss B. Curry respectively.

During the past year three of the Society's members (Messrs. W. J. Smith, S. Reed and D. Gladwell) made a film for the Mortlock Sterilized Milk Supply Co., Ltd., of Manor Park. The Film Unit formed (which includes among its operations the filming of carnivals, fetes, etc.) made a film for the

(*Continued on next page*)

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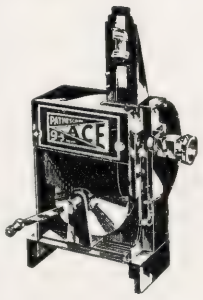

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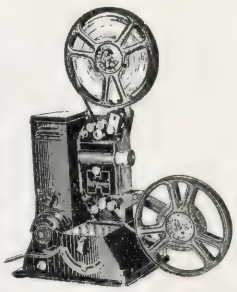

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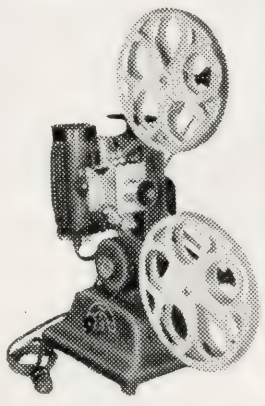

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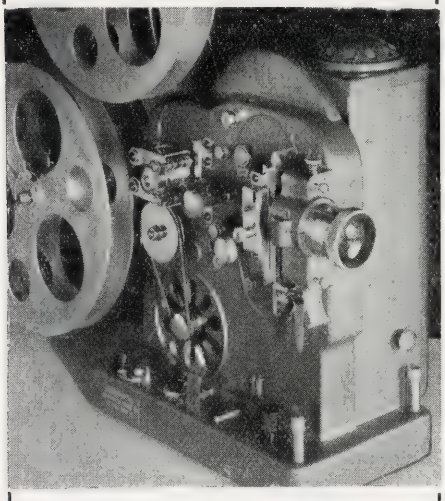

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CLUB NOTES

(Continued from previous page)

Granada Cinema, East Ham, of the local Coronation celebrations and a film for the Eton Manor Club of events in their Coronation Party. The society film, *Hiking*, was commenced (and is well in hand) and several private films were begun, some of which have been completed and the others are in course of production. At recent technical meetings talks have been given on "Filters" and "Camera work" by Messrs. G. Taylor and W. J. Smith respectively.

The customers in Nancy's teashop do not get on well together—a scene from "Nancy's Garage," another still from which appears on page 538.

Westminster C.S.

Hon. Sec.: P. Brook, 27, Fairfax Road, Bedford Park, London, W.4. The first meeting of the Westminster C.S. was held at the house of the Secretary on November 8th. The members of the committee had already been chosen, namely, Mr. Blackburn as Vice-Secretary, and Mr. Featherstone as Treasurer. At this meeting, after a discussion on future prospects, the films *Death Drives Through* and *It's a Gift* were screened. Then members experimented with a Dictaphone with which talkies are hoped to be produced.

However, the first film, which is now in the hands of the scenarist, will be silent; there being greater scope for symbolic and pictorial technique. It will be a short film (9.5) provisionally entitled *Windy Night*, concerning the happenings in a small cottage on the moors during a storm. The society has been fortunate enough to obtain a central room for meetings. It is not suitable for a studio, however, but it is hoped that a suitably situated studio will soon be found. There are no more vacancies.

Wrexham & District C.S.

Hon. Sec.: T. P. Williams, 10, Earle St., Wrexham. The annual general meeting of the society was held at the "Cross Foxes" Hotel on Tuesday, Nov. 23rd, when the committee was augmented by the election of Mr. E. N. Graesser and Mr. G. R. Knox Mawer. Other officials were re-elected. The meeting night was altered from Friday to Tuesday as this will prove more convenient. The remainder of the evening was taken up by an exhibition of the films made on the occasion of the society's outing in June. These, in monochrome and natural colour, are an interesting record of a very pleasant excursion.

The films were followed by an exhibition of stills presented and projected by Mr. E. N. Graesser. The interesting experimental evenings which proved so popular last session are to be repeated this winter and will include titling, reducing under exposed reversal shots, toning and staining, interior lighting, further trick shots, etc.

Late Reports

Ayr Film Unit

Hon. Sec.: A. Cunningham, 8, Alexandra Avenue, Prestwick, Ayrshire. The opening meeting of the season was held recently in the studio. The two club productions a drama entitled *Checkmate* and *Advertising Film of Ayr* (produced for AyrAttractions Committee) were screened. Although both films were well received, the event of the evening was the showing of Mr. J. H. Lorimer's *Creels*, a prize-winning film in this year's Scottish Film Festival.

The scenario for the next film (a comedy) is now almost complete and shooting should commence shortly. The studio has now been fitted up as a miniature theatre. The Unit's productions are available to other clubs in exchange for 16mm. films.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Mr. F. Thistlewaite has been awarded the trophy presented by the president, Mr. Tempest, for members' films, Mr. A. C. Whitehead was second and Mr. N. Scott third. Recent activities have included a demonstration of home processing by Mr. A. Bates and a discussion on "Editing and Sorting Shots," by R. Cutter and P. Schofield. The annual public show will take place in the Church House, North Parade, at the end of January.

Experimental Film Exchange

Vivian Braun, 27, Ridgway, Wimbledon, London, S.W.19. The latest of a series of experiments carried out by the above which exists for the study and advancement of film art, has shown once more that the foundation of the film is *cutting*. Harold Lowenstein, Joan Murray and Vivian Braun recently carried out an experiment in analysed cutting and used as material the simple action of a person rising from a lying position on the ground. The pressure on the hands, the inward sweep of the legs, the tautening of the body—all this and more when a person goes through the simple action of rising. And this is cinema experimentation in its

simplest form. Many other much more original and complex works are being carried out.

"Although in the main," they write, "the members of this group are either engaged in, or have been engaged in, the production of professional films, it is quite obvious that there is no comparison, economically, practically and from most other points of view of the advantages of sub-standard film, in our opinion 16mm. During the last few months the EFE have been able to actually help many amateurs in the production of films, from personal ones to purely experimental essays. The original intention of the EFE was to help those who were beginning to make films and we shall be pleased to continue to do so."

Film and Photo League

Hon. Sec.: H. Cuthbertson, 3, Somerset Terrace, Euston, W.C.1. Since the last published report the League has released several films, the chief of which is a two-reel story-comedy documentary called *Red, Right and Bloo.* This was taken at the Left Book Club Summer School and was accepted for exhibition by the R.P.S. The league is also completing a two-reel Kodachrome film on the struggle in Spain. Other films are the *Worker Excerpts from Metropolis,* a two-reel entitled the *Challenge of Youth,* documentary of the 1937 Socialist Youth Camp and the Herne Hill Festival. There is also ready for bookings a Quarterly News-reel in 9.5mm. In preparation, too, is a film on China, which the China Campaign Committee has been asked to sponsor.

As soon as the League is assured sufficient support studio premises in London, which have already been viewed, will be secured.

A film school and festival in Central London is to be held by the League from January 21st to 25th, the object being to instruct members and friends in all aspects of film work. Projecting, producing, cutting and editing will be among the many subjects with which the school will deal. Membership fee 2/6.

Finchley A.C.S.

Hon. Sec.: Mrs. Gulzow, 29, Glenhill Close, N.3. Meetings held at the residence of the President, Mr. Randall, have included November 15th: Travel Films; November 18th: Meeting with Finchley Rotarians; November 22nd: Lecture by Mr. F. Pullin, of the Film Editorial Service; November 29th: Members' film evening; December 6th: Programme by Blackheath F.S.; and December 13th: Screening of Mr. Seargeant's new production. This last meeting was held at Mr. Seargeant's residence.

On December 20th Mr. Hammond is giving a lecture on "Optical Illusions." There will be no meeting on Boxing Day, but on January 3rd films from the Planet F.S. are being screened.

Merseyside Film Institute Society (Amateur Film Unit)

Hon. Sec.: Miss Bird, 5-6, Bluecoat Chambers, School Lane, Liverpool, 1. The Amateur Film Unit of the Merseyside Film Institute Society (a branch of the British Film Institute) was formed in 1936 and completed its first season this summer; during that period a series of monthly meetings, including film shows, lectures and discussions was held and two experimental documentary films were produced (16mm. and 9.5mm.). The Unit has now begun its second season and meetings are held on the third Friday in each month. At the opening night on October 15th an interesting talk on "16mm. processing" was given by courtesy of Messrs. Agfa Ltd., and on November 19th the Chairman of the Unit, Mr. J. Moir, lectured on "Colour and the Photographer," illustrated by slides of the "Dufaycolor" and "Kodachrome" processes and by excellent films.

As a result of the experience gained during the first year, production this season is being limited to 16mm., the Unit attempting to make a series of films of specific educational character for use in the classroom. Liverpool educationists were consulted as to the material required, the scripts were prepared in consultation with the teachers and for the first film (*The Story of a Tide*), which is nearing completion, special facilities were provided by the Liverpool Tidal Institute, the University and the Docks and Harbour Board.

The film illustrates tidal movement in and about the Mersey estuary and the effect of the tide upon the locality and its activities. The second film, production of which is shortly to be commenced, will give a brief explanation, mainly by means of moving diagrams, of the causes of tides.

(*Continued on next page*)

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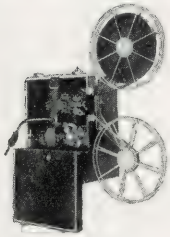

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CLUB NOTES

(Continued from previous page)

Palmers Green C.S.

Hon. Sec.: E. J. Lovelock, 97, Evesham Road, N.11. New screens have been fitted in the studio and a mechanical device to control remotely the size of screen according to the type of projector in use installed. Members have also been busy on titling recent films and conducting projection evenings both at the studio and at Latymer School and at a Territorial dinner. Both outside shows were very successful. Two or three members are shooting at home what appears to be a film with interesting possibilities.

Wallasey A.C.C.

Hon. Sec.: V. Bolton, 109, Wellington Road, Wallasey. A successful public show was held recently at the studios in Liscard Grove, the studio being filled to capacity every night for a week. The programme included a number of club productions, films by individual members, other amateur productions and the Pathe News-reel. Members are at present engaged on a film of the demolition of a hotel in the district and the construction of a palatial building on the same site.

Whitehall C.S.

Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2. At the annual general meeting Mr. H. Walden, A.R.P.S., was re-elected Chairman of the society. As he is chairman of the new Federation of Cinematograph Societies, the office of Vice-Chairman was instituted, the holder to manage the general affairs of the society. Mr. R. H. Alder was elected to this position.

Mr. R. A. James was re-elected Treasurer and O. Kordik desiring to relinquish the secretaryship, Mr. Seargeant was elected in his place. Meetings will, in future, be held in Room 9, Ministry of Labour, Montague House, Whitehall, S.W.1. at 5.35 p.m. on alternate Tuesdays. Civil Servants and their friends are always welcome.

Two members secured awards in the recent R.P.S. Film Competition. Mr. J. Chear, F.R.P.S., gained a plaque (his third), and Mr. R. A. Fairthorne was awarded a certificate for a film made in conjunction with B. G. D. Salt. A film criticism evening is being held on December 21st.

Yeovil P.S. (Cine Section)

Hon. Sec.: H. A. Newton, 54, West Coker Road, Yeovil. The newly formed cine section of the Yeovil P.S. will be pleased to welcome new members. Shows of amateur films are given in the lecture theatre on the second Tuesday of each month; these are open to the public.

Only one film is at the moment on offer to other clubs; a 700 ft. 16mm. production, *Physical Training for Boys' Clubs*. There are facilities in the cine section for all branches of work, including titling and processing.

Australian Cine Club

Readers living in Melbourne interested in the formation of a cine club are asked to communicate with Mr. Alan Bresnahaw, 14, Crimea Street, Caulfield, Melbourne, S.E.9.

R. G. LEWIS (CINÉ)
Amateur Cine and Talkie Installation

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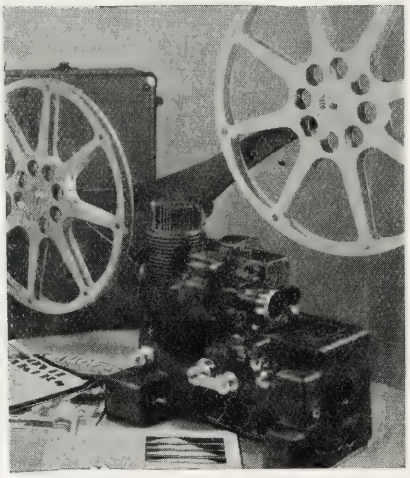

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Your Problems Solved

Several readers have written to this department recently asking for help or advice on standard 35mm. equipment. "Amateur Cine World" is not prepared in any way to encourage the use of this gauge of film and strongly deprecates its use in the home under any circumstances whatever. Ordinary 35mm. nitrate stock is highly inflammable and should only be used under proper conditions such as are found in the professional cinema theatre. It should be realised that every piece of inflammable film that finds its way into the ordinary home is a source of grave danger and is likely to set back the advance of safe sub-standard film.

AMATEUR CINE WORLD TITLING CALCULATOR

I have recently obtained an *Amateur Cine World* Titling Calculator, which appears to be a very useful little adjunct. There is, however, a point that I do not grasp and that is with reference to the total wattage of the lamps in use. For instance, the total wattage of the three Photofloods with Kodaflectors I propose to use with Kodachrome A (when I can get it in Siemens cassettes) amounts to about 2,100 watts, whereas your Calculator finishes at the 1,000 wattage mark. Again, it refers to the light being evenly distributed *round* the title-card; but in the majority of cases the lamps are placed at the two sides.

I might add that I have found the following formula to be very useful when dealing with all types of titling:

$$\frac{W}{F} - \frac{T}{D}$$

where W = width of picture on film; F = focal length of lens in use; T = width of title card; D = Distance of front of lens to face of title-card.

Torquay. J.F.H.

Although in actual wattage a small Photoflood takes only 300 watts from the mains, the efficiency of the lamp is such that, in titling, one such lamp is equivalent to half-watt lamps totalling 900 watts. For this reason the index for "One Photoflood" on the bottom scale of the Calculator appears just below the index for 900 watts on the longer scale for ordinary half-watt lamps. Unfortunately it was not possible, without unduly extending the bottom scale, to make provision for more than two Photofloods.

Fortunately, however, it *is* possible by a simple mental calculation to meet the difficulty which you have found. The number of the stop to be used when three Photofloods are utilised to illuminate the card is $1\frac{3}{4}$ times the stop number shown for one Photoflood. This figure is most easily reached by multiplying the stop-number shown for one Photoflood by 7 and dividing the product by 4. For example, using Kodachrome A, with the centre of the lamp at 17 inches from the centre of the title-card, the exposure with one Photoflood is f/5. The correct stop when using three Photofloods is therefore $\frac{5 \times 7}{4}$, that is f/9.

The useful formula to which you draw attention is embodied in the Calculator. For instance, the width of a frame of 16mm. film is practically 10mm. On the first scale of the Calculator, when 16mm. gauge is set against 25mm. focal length, then width of title card 10 12″ 3′ ——— = — = — = —— etc. distance, lens to card 25 2′ 6″ 7′ 6″

The advantage of the Calculator is, of course, that at the same setting it also shows the appropriate height of card and size of type.

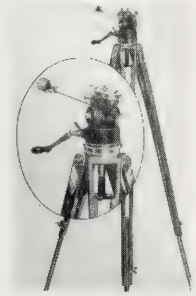
In the matter of distribution of lamps it may be pointed out that although ideally flat lighting is obtained by placing the lamps on all four sides of the card, in practice, it is equally good to put them on two opposed sides, as you suggest.

FADES

Is there any technical objection to using a resistance for fading in and out on a title? —W.F.E., London.

There is no technical objection at all to using a resistance for fading-in and -out on the titling bench. The only point to watch is that the amount of resistance in the circuit is not directly proportional to the amount of light given by the lamps. This is not of importance unless you are using single picture exposures when you will find

(*Continued on next page*)



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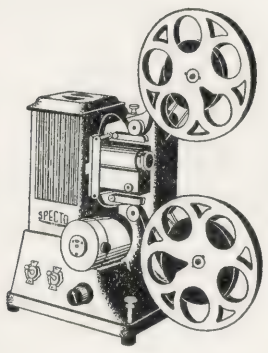

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Replies to Readers

(*Continued from previous page*)

that the scale is approximately logarithmic, with the smallest steps at the top of the resistance and the biggest steps when the lamps are dimmest, i.e., with the resistance nearly all in at the bottom.

PUBLIC FILM SHOWS

Is a licence necessary before a sub-standard film show can be given? Also, does one have to pay entertainment tax on receipts from same? —S.C., Halifax.

1. As far as we know no licence is necessary to show sub-standard films, but we believe that the position is not very clear—we suggest that you prepare a careful summary of the conditions under which the show is to be given, seating accommodation, exits, etc., point out that the programme will consist of definitely non-inflammable films (you might take a short length of film stock with you and attempt to set fire to it with a match) state the types of films to be shown and the objects of the show, and go to your local magistrate and ask for a ruling on the matter. This will probably smooth out any likely difficulties right away.

2. Tickets costing 6d. or less are tax free. Above 6d. it is on a graduating scale. If the total net proceeds are devoted to charitable purposes and expenses do not exceed 50% of the receipts, the tax is recoverable. Full information can be obtained from any Inland Revenue Office.

POSITIVE FILM

What is the purpose of positive cine film? —H.T.H., Glos.

Positive film is coated with an emulsion which is non-colour sensitive, of exceedingly fine grain, and is used for the printing of negatives. Its qualities are eminently suitable for this purpose. It is also more contrasty than the negative stock, and for this reason is suggested as being for the photographing of titles which contain only black and white, and where the greatest possible contrast is required. Its lack of colour sensitivity makes it very easy to process as it can be handled in an ordinary red light such as is used for bromide paper (enlarging etc.)—the developer used with it is an ordinary M.Q. Carbonate usually.

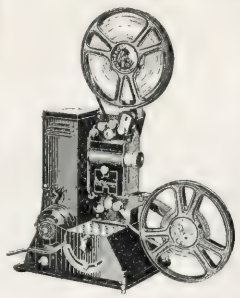
ELECTRICAL INTERFERENCE

I propose using a radiogram accompaniment to my cine shows, but find that my 200B projector causes considerable interference. Can you tell me how to fit condensers or something on the projector motor to cut this out?—I.H., Cambs.

The problem of interference with radio or other forms of electrical valve amplification is not an easy one to solve. We suggest the following might be tried in order to improve the sound side of the combination.

The projector should be coupled to the outlet point with a three core flexible lead (tough rubber sheathed is very suitable) and the white lead (the other two being assumed to be black and red) is connected to the earth pin of the three pin plug, and also to the casing of the machine and motor frame-

PATHESCOPE 1938 PROJECTORS



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Built-in Transformer
Semi-automatic shutter for film protection during threading.
Drop-back lamp house and easy clean gate.

And the Price is only **£10 10 0**

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The new Pathescope 200B Duo Projector will be available early in the new year. This takes both 9.5mm. and 16mm. films—the change-over from one size to the other being a matter of seconds. The price **£21 complete**

Write for full details of these new models, and allowance for your present equipment in part-exchange.

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We have several slightly used and shop-soiled "IMP" Projectors complete with motor, super attachment and resistance. All perfect condition and fully guaranteed. *Price* £4 17 6 each. (Usual price £7.)

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Every "SB" film issued by Pathescope is in our library. Super hire rate 1/6 three nights with discount of 25% to regular hirers. Write for full hire and exchange rates for 30ft., 60ft., 200ft. and 300ft. films.
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Our ORDINARY RATE of hire as follows:—(2 CLEAR DAYS) 4 reels 3/6, 5 reels 4/6, 6 reels 5/6, 7 reels 6/-. SINGLE reels 1/- Plus 6d. postage. Postage is paid on all orders of 3/6 and over.
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work, so that all the metal part of the motor and projector is 'earthed.' If you do not care to undertake the making of these connections, then any competent electrician would do the job. In addition, two small condensers are connected across the leads to the brushes of the motors according to the diagram given. The centre tap is connected to the 'earth' lead. If the above suggestion does not minimise the noise from the commutator sufficiently, then the insertion of a pair of chokes in the leads to the radio-gramophone can also be tried. Such a pair of chokes can be made by winding, say, 100 turns of 24 gauge wire onto a former (a 1½" postal tube soaked in hot paraffin wax will serve). Two of these will be required mounted side by side quite close together with the windings in opposite directions. One of the two main supply leads to the set is taken to each of the chokes and the other side of the chokes are connected to the radio gramophone.

TITLING

When using a supplementary lens with an f/1.9 Cine Kodak 8, is the distance to the titling card measured from the supplementary lens or the camera lens?—I.H., London.

Theoretically the distance should be measured from the point at which the rays cross in the lens, this point being known as the nodal point. This nodal point need not be in the virtual centre of the lens or combination of components forming the lens, but generally for calculations not involving minute fractions, this point may be taken as the centre of the components of the lens. We hope that this very rough explanation will answer your query. You will not find that the half inch of length of the camera lens and the supplementary lens together, added to or subtracted from the stated distance for titling work will be likely to throw your titles out of focus.

STAINING AND TONING

S.C., Cheshire.—Staining and toning can both be carried out on a film—we suggest that you get on to any of our advertisers with reference to stains. One make is Johnson's. Several formulæ for chemical toning may be obtained from Messrs. Gevaert Ltd., but two others are given below :—

Blue tones :—

A. Potassium ferricyanide ..	15 grains
Sulphuric Acid, conc. ..	30 minims
Water	20 ounces
B. Ferric ammonia citrate ..	15 grains
Sulphuric Acid. conc. ..	30 grains
Water	20 ounces

Mix equal parts of A and B for use. This solution also intensifies slightly, so that care should be used. Wash after toning to remove any traces of yellow.

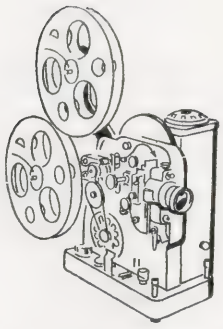
Green tones :—

A. Potassium ferricyanide ..	180 grains
Water, distilled	20 ounces
B. Vanadium chloride stock	¾ drams
Ferric ammonia citrate ..	45 grains (green)
Sodium citrate neutral ..	2½ ounces
Ammonium chloride ..	90 grains
Hydrochloric acid ..	1½ ounces
Water, distilled	10 ounces

The hydrochloric acid is the pure strong acid of 1.16 specific gravity. The stock vanadium solution is made by mixing 1 ounce of vanadium chloride with 5 drams of strong hydrochloric acid and adding enough distilled water to make 2 ounces 90 drams.

For the toning solution take 1 part of A and 4 parts of water ; take 1 part of B and

 (*Contd. on next page*)



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PATHE SPECIAL Home Movie, motor, S/A., Triple resistances. Immediate change-over half or one amp. lamp. £7 7s. Details, Northcott, 1, Avenue Road, Highgate.

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BARGAIN. Bolex D.A. Projector, 9/16, 400 watt, resistance, case ; 5' Roller Silver Screen ; side stretchers ; 2 valve portable mains amplifier, 200-240 volt A.C. Garrard motor ; Marconi pickup ; Blue-spot speaker ; volume for 200 people. All perfect order. Full outfit £28 cash. 384, Baker St., Derby.

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4 parts of water ; the two weak solutions so formed are then mixed together to make the toning solution. Toning should take about 4 to 8 minutes. Wash fully, with one quick rinse in weak hydrochloric acid after 4 or 5 changes of wash water have been given, washing again for another 7 or 8 changes.

SPEED RATINGS

While reading replies to readers' enquiries in some of your back numbers, I noticed that in the August issue, in reply to the second correspondent, you state that Kodachrome should be exposed ½ stop higher than Kodak Pan. Reversal Stock. In reply to the third correspondent, however, you state that it should be exposed 1 stop higher.

Having exposed many hundreds of feet of both Kodachrome and Kodak Pan. Reversal stock may I suggest that in bright sunlight Kodachrome should be exposed 1 stop LOWER *than Pan. In bright flat light it should be exposed as Pan. and in dull light, or for shadows it should be exposed 1 stop higher than Pan. Under widely varied conditions I have found this practice gives consistently good results.—T.A.H., Harrow.*

We assume that you are referring to the answers which have also been queried by another reader, but we think that if they are the same you will find that one answer refers to 8mm. and one to 16mm. and that also a particular meter is referred to. Various meters have different scalings.

We have read with interest your remarks as to the different ratings which you give to Kodachrome under varying lighting conditions ; however, different readers have different views.

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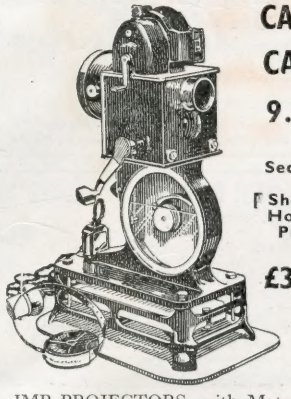

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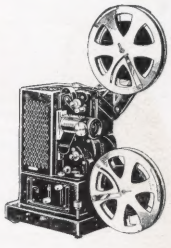

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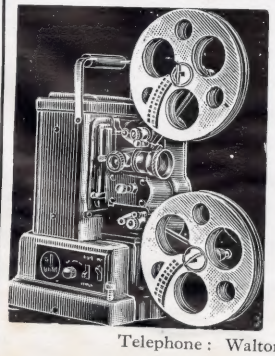

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Properties—colour rendering on various types of emulsions — diaphragm adjustments required for factors — complete table of filters for the cine user, characteristics and factors.

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Procedure for reversal processing — Pathe, Gevaert and Butement formulae—neg.-pos. processing, Kodak D.76, Ilford ID-11, Agfa Fine Grain, Gevaert Positive and Butement formulae—full instructions for home processing.

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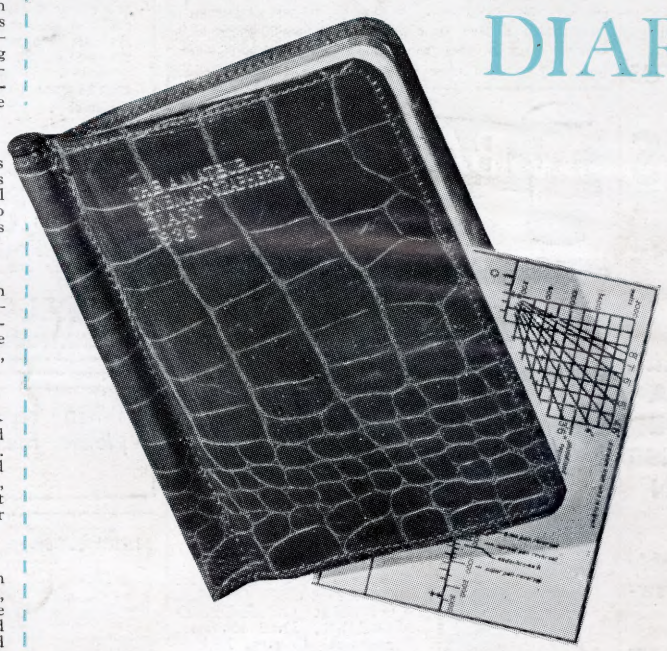
THE AMATEUR CINEMATOGRAPHER'S DIARY, 1938



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